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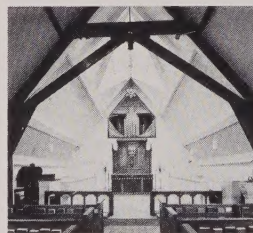
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FAITH
& FORM

ABOUT THE COVER: Introducing the restoration theme of this issue is St. Anne's-in-the-Fields Episcopal Church, Lincoln, Massachusetts (Crissman & Solomon Architects Inc). Built in 1874 as a small chapel in the rural community of Lincoln, Mass., St. Anne's-in-the-Fields had been expanded first with the addition of offices and educational facilities, and second with a new narthex, later considered to be stylistically incompatible with the original building.

Office and educational space was reorganized for smoother functioning. As planning proceeded, new space requirements for the sacristy and choir emerged. To facilitate the delivery of the liturgy, two bays were added to the original church building. The existing altar became free-standing and the reredos (by Ralph Adams Cram) was relocated by one bay, resulting in a sight line quite similar to the previous configuration. A new pipe organ was housed in a chamber over the sacristy and above the new choir rehearsal room.

During the second phase of construction the narthex will be redesigned to conform to the roof line of the original building; a new baptistry and gallery seating will be built into the area. Skylights with triangular forms will be inserted over the entry in response to those over the altar, a feature which allows the original building to "read through." (Kennedy and Rossi Inc., Arlington, Mass., contractor; cost: \$290,000)

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Notes & Comments

1987 IFRAA Fall Conference: "We the People: Architecture and the Spirit"

Architects in the Post-modern period flatly rejected the use of symbol and today's architects use them without any understanding of their meaning. This was the theme of Philadelphia's city planner, Edmund Bacon, as he addressed the opening session of IFRAA's National Meeting in Philadelphia, October 18-19, 1987 (Terry Eason, IFRAA New England Region Chairman; Creed B. Freeman, Jr., Membership Chairman). He movingly challenged those involved with religious building to reassume their historical position as keepers of a city's spirit. The American skyline, he told his audience, no longer lifts up symbols of the life of the people as many European cities still do (Stockholm, Helsinki, Amsterdam).

Time and again our architects disregard the environment in which their building is to be placed, he told us, and think solely of an independent project. No longer do people and their institutions share in the decision making, but rather see it relegated to the closeted city council and developer. Thus, Mr. Bacon, whose own vision has shaped Philadelphia but who sees all city skylines in jeopardy, charged us with the responsibility of returning power and meaning to symbol. His presentation was greatly enhanced by a highly original film which he himself wrote and photographed and for which his son wrote the music.

Robert E. Ennis, Associate Professor of the Department of Architecture of Drexel University, led us through extremely well chosen slides on the translation of European architectural forms into American idioms throughout our history. Noting the interrelationship of art and culture, he noted that FORM is the guide to the religious experience of both a particular faith and a societal culture. When faith and culture meet in practice, one greatly influences the other, and true symbols are born. No symbol can be personal; if it is, it dies because there can be no communication beyond itself. Our dilemma today is how to continue the history of American architecture with the plethora of new and technological materials available to us. How can we regenerate tradition without exploiting the materials and regenerate faith which will influence modern culture?

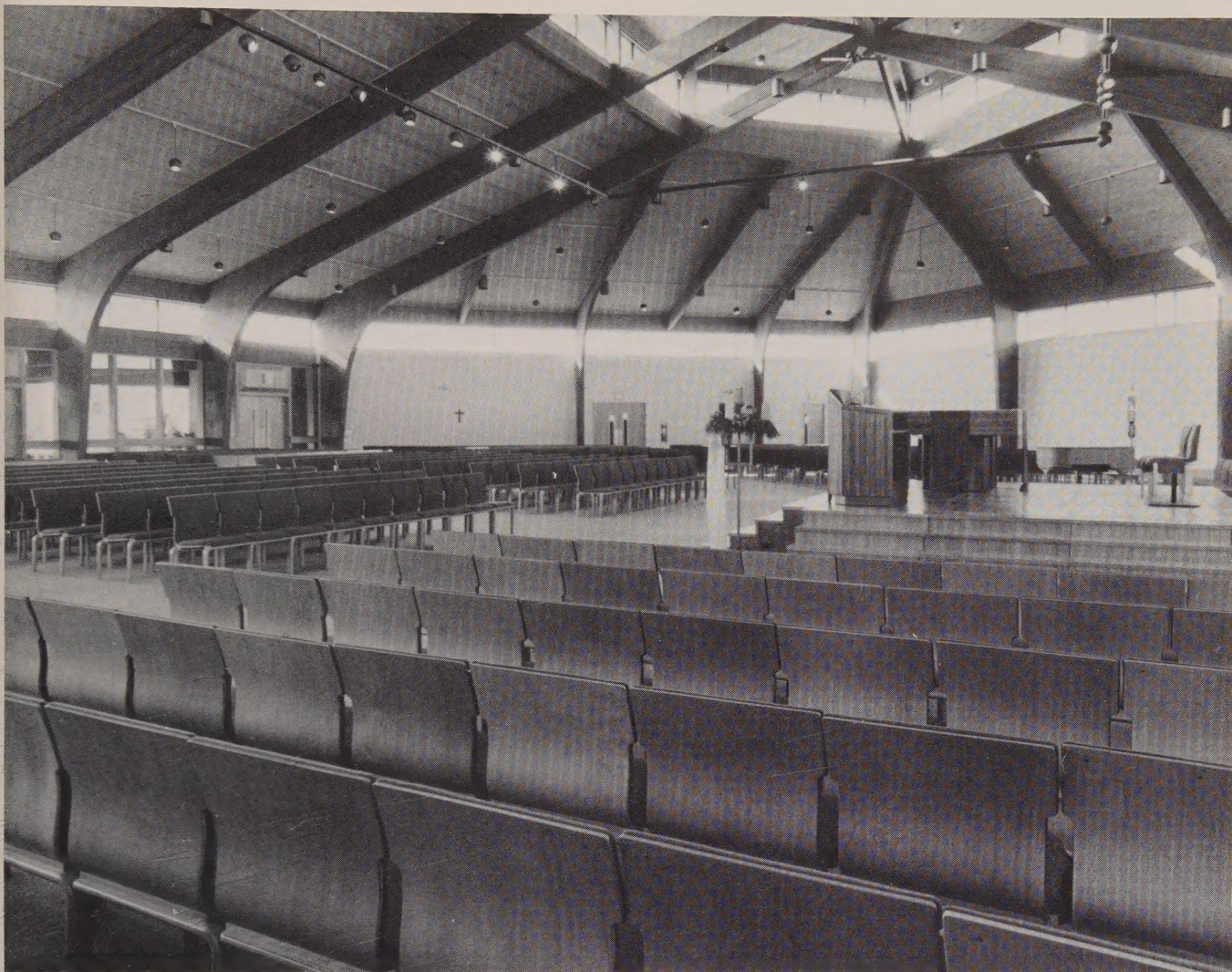
It was left to Tony Atkin of Atkin, Voith and Associates, to comment on "The Current Situation: Architecture for Worship." He spoke of our contradictory 20th century as being so fractured that it is not possible to make a consistent statement. It is not that ideas are not around, he told us, but that there are so many. We seem to be playing with our memories of architecture, and at the same time with every new material. He juxtaposed fascinating slides of churches that, in his opinion, emphasize either Comfort, Continuity, or Challenge. Can an architect or a congregation expect to have all three in one form? Is one superior to the other? Should the architect be willing to let his form speak the language of the congregation rather than his own? He noted that there does seem to be a preoccupation with light among architects of religious buildings as one way to evoke spirituality, but felt it was carried to extreme in the Crystal Cathedral of Philip Johnson and in the use of neon and plastic in outlining a cross by Robert Venturi.

The Visual Arts Program

Union Theological Seminary in New York City is bringing art and worship into dialogue by providing free space to artists in a place of worship, James Chapel. A recent exhibit, "Witness and Hope," is the work of John Pitman Weber, a distinguished public artist and professor of art at Elmhurst College in Elmhurst, Illinois. A graduate of Harvard University and the Art Institute of Chicago, he studied in France on a Fulbright-French grant with Jean Helion and S.W. Hayton. He has public work and has given workshops in most of the European countries, as well as co-authored *Toward a People's Art*.

From the artist: "For the past three years I have been working on large, unstretched, grommeted canvases with the hope that, being highly transportable, they might be

Continued on page 6



*Church Of The Holy Eucharist; Tabernacle, New Jersey
Architect: Henry Jung, AIA; Philadelphia, Pennsylvania
Liturgical Consultant: Rev. Richard S. Vosko*

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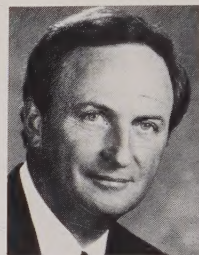
displayed in a variety of non-gallery settings. I have created several of them specifically to hang in churches, where they challenge the viewer's expectations of liturgical art, challenging my imagination also, and providing the inspiration of creating work in relation (if only a temporary one) to an intentional community, in relation to and in tension with a tradition."

The sense of our lives seems to me to be in the tension between the "personal" and the "political," between "private life" and "the news." I am interested in both connection and disjuncture.

Mr. Weber may be contacted at 4830 N. Springfield, Chicago, IL 60625, Tel: 312-583-9890.

News of IFRAA Members

The October issue of *Philadelphia* included an article on Crosby Willet and the September/October issue of *Your Church* had an interview with Larry Cook, IFRAA President.



IFRAA member Norman Koonce, who has served as the Director of the Gulf States for the American Institute of Architects, has been elected as a national vice president. Norman is a principal with Knight & Koonce & Associates, Bogalusa, LA. and regularly leads seminars for client/architect groups on religious architecture. Our sincere congratulations to you, Norman.

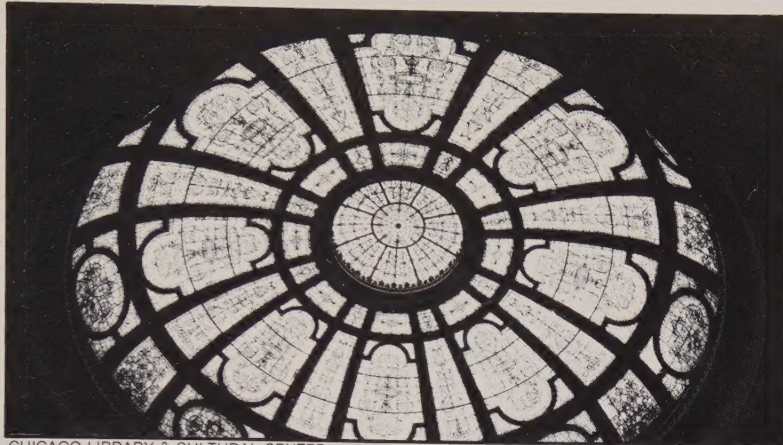
Northeast Region: Build Boston '87

Members and friends of IFRAA gathered from all over the Northeast for this second year of programming with Build Boston, sponsored by the Boston Society of Architects on November 19, with Charles Clutz, architect, as chairman. Mr. Clutz drew our interest into the morning's subject, "The Design of Liturgical Space" by speaking of historical European and American churches that have been of liturgical importance. Dr. Shand-Tucci, well known architectural historian in the Boston area, impressed us by declaring, "Liturgy is an artistic creation; the waking up of the Spirit under the stimulus of the senses." The Church must assume the responsibility, he said, to take art seriously, to admit that art is not a luxury. Conversely, architecture and its practitioners must take the Church as equally serious. The whole subject of religious art is, after all, a mysterious one, he said. It is the ushering in of the invisible presence. If art then is the way that worship happens, it is not a question of how much art, but of its quality. It is a constant struggle for the incarnational in form to reach realities beyond the natural ones.

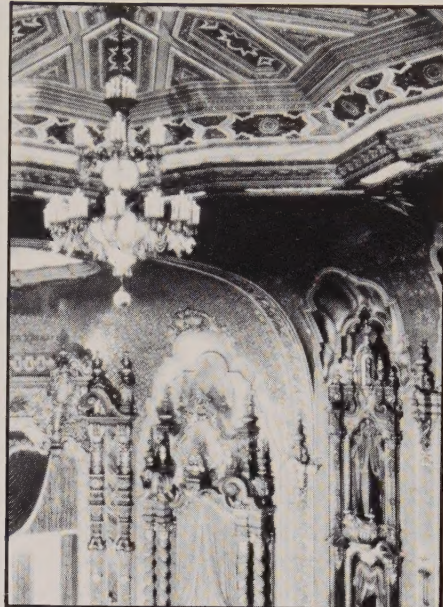
He commented on the differing functions of secular art, religious art, and liturgical art, giving the example of the Sistine Chapel as good religious art but not good liturgical art. Good liturgy is that in which all its parts have individual meaning and contribute to the common life of the congregation. Because low mass concentrates on the priestly, he believes it is a caricature of good liturgy. It cuts out the people and spawns bad art. The priest should be impersonal and imperturbable in the liturgy, and dedicated to the discipline of the total art form so that the

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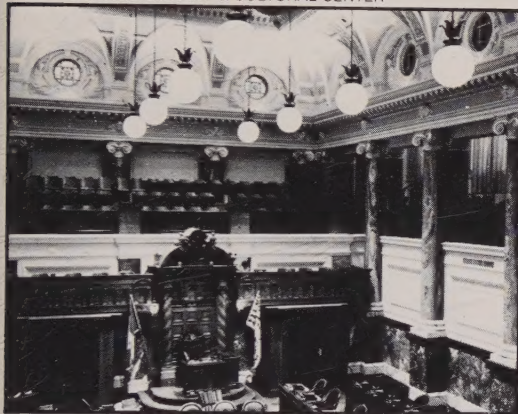
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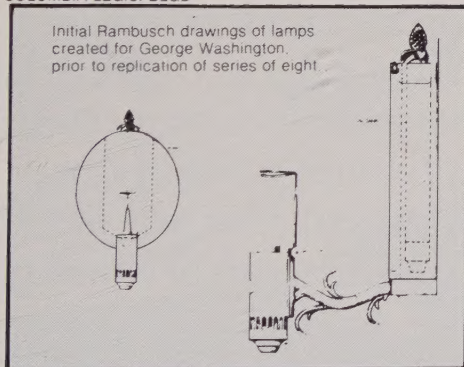
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Notes & Comments Continued from page 6

worshiper can experience the timeless and a sense of oneness. Abstraction of form is necessary if naturalism is to be avoided. Even the meter and tone and length of word are important because they must speak to the deepest levels of our psychic lives. Every detail must be lovingly prepared, as newel posts to receiving the host as the ever anticipated prize. Art is not an expression of the religious life, it is the living of it. It mediates and synthesizes the historical and supra-historical into one world.

The afternoon panel addressed the conflicts and strategies of design in worship space in the 1980s. Father Thomas Ryan of the Cathedral of the Holy Cross proved himself a master at bestirring the audience to create for itself the variety of sitting spaces in historical worship. Cambridge architect Brett Donham led us through a visual presentation of the renovation of St. Paul's Episcopal Church in Brookline, which he designed with the morning's wisdom in mind. A post-occupancy survey proved that the design of the building by their own testimony shaped and influenced the parishioners profoundly.

Great Lakes Region

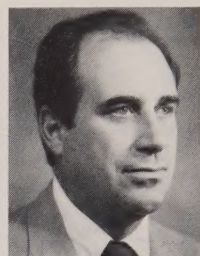
Architect and Seminar—An Experience of Chicago

On November 9, IFRAA in Chicago co-sponsored a day-long event with the Lutheran School of Theology at Chicago and the University of Chicago Divinity School. Some 38 people attend-

ed. Introductory remarks on the history of church architecture by Dr. Jay Rochelle of LSTC were followed by a slide presentation from the collection of Father George Lane, author of *Chicago Churches and Synagogues*.

The morning program was followed by a box lunch and a bus tour of selected Chicago church buildings. The tour ended with vespers for those who wished to participate at Louis Sullivan's Trinity Orthodox Cathedral. The event was enjoyed by all and we look forward to an annual involvement with the seminary community here in Chicago.—Richard Carl Kalb, Cone & Kalb, P.C.

An Exploration of Art and Architectural Issues in Louisville



Gary Meeker

One wishes every person interested in religion and art could have attended the Great Lakes Regional Meeting planned in detail by Gary Meeker, IFRAA Regional Chairman, for December 4 in Louisville, Kentucky. The Presbyterian Seminary occupies a spectacular hilltop site. The warm cooperation of the seminary family was evident from the evening the liturgical artists gathered to hang their show until they dismantled it

and put the furniture back in place. Father Kocka, a sculptor of the Conventual Franciscan Friars, arranged for this evocative exhibit through which one passed on the way to hear an innovative program.

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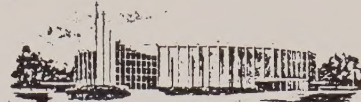
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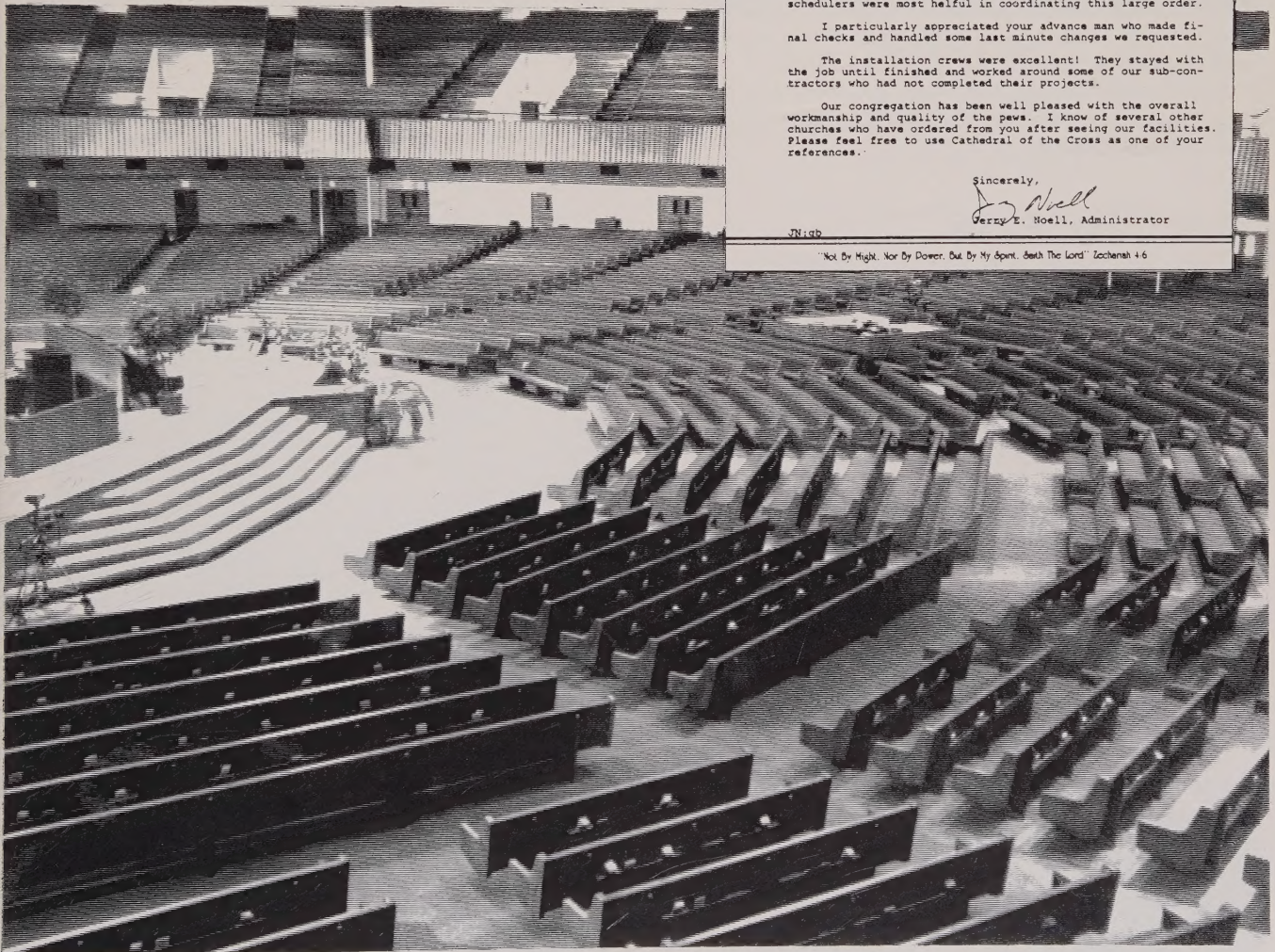
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The Rev. Robert Gwaltney spoke on "The Distinction and Differences between Denominational and Ecumenical Worship Spaces." (His speech will appear in the fall 1988 issue.) After the morning address an excellent panel continued to discuss the subject: Rabbi Chester Diamond, Rev. Richard Humke (Episcopal), Rev. Robert Lesher (Lutheran), Father Eugene Zoeller (Bellarmino College) with Kenneth von Roenn (von Roenn Studio Group) as Chairman. Each described the current and past attitudes toward worship in his particular tradition, and the similarities and differences among them. At noon we enjoyed the seminary chapel stained glass, and heard an organ recital and narrative of its history and special features by Phares Steiner and Gottfried Reck who also installed the newly designed organ in the Presbyterian Chapel in Louisville.

Wisdom in programming was evident in the afternoon when we turned from the theoretical to practical project demonstrations: John Grossman (Grossman, Chapman, Kingsley) on the First Unitarian Church, Louisville; Alvin Cox (Potter and Cox) on the Abbey of Gethsemani, Trappist, Kentucky; Robert Kingsley (Grossman, Chapman, Kingsley) on the Chapel for the Presbyterian Headquarters. That each of these was effective was shown by the thoughtful questions asked and the reluctance of people to close the day and return to their own involvement with the same questions.

P.S.—Gary Meeker and Betty Meyer appeared on local television to talk about the conference and IFRAA as an architectural and religious resource.

North Central Region

On Saturday, October 24, 80-plus liturgists, clergy, artists and architects gathered at Holy Name Catholic Church in Medina, Minnesota, for a one-day symposium on "Sacred Arts and Seasonal Worship—An Exploration of the Arts through the Liturgical Year."

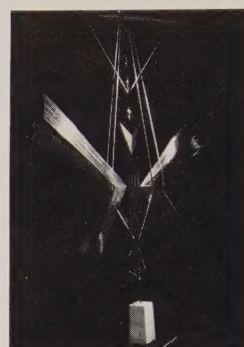
Our morning consisted of a lecture by Rev. Mons Tieg from Luther Theological Seminary on a theological basis for worship space design and architect Steven Edwins on issues to be considered in designing seasonal worship space. An afternoon panel discussion was moderated by Rev. Allan James, House of Hope Presbyterian Church, with panel members Marjorie Ford (fiber artist), James Frazier and Vicki Klima of the Archdiocesan Office of Worship, and Grant Gilderhus, interior designer. A variety of challenging and insightful comments was elicited and the inevitable plea for new visual symbols arose. After the panel, small groups were formed to explore specific interests in greater depth.—*John Koch, Chairman*

New Endowment Brochure Available



IFRAA members Maureen McGuire, Charles Pohlmann, and Russell Pearson have worked under Jack Peczkok's direction to produce an attractive and useful brochure to inform IFRAA friends of giving opportunities. Charles Pohlmann has supplied the drawings which serve to remind us of our visual goals. Copies may be secured from our national office.

Man As Miracle: Richard Lippold



The well known sculptor Richard Lippold has created an individual piece of art to crown the baptistry of St. Peter's Lutheran Church in New York City. It is being enjoyed and reviewed with the possibility of permanent placement by the congregation. Mr. Lippold has described his work, "Man As Miracle," with these words: "This work is a gesture of faith—faith in life and its possible joys: love of the physical and ecstasy of the spiritual. When

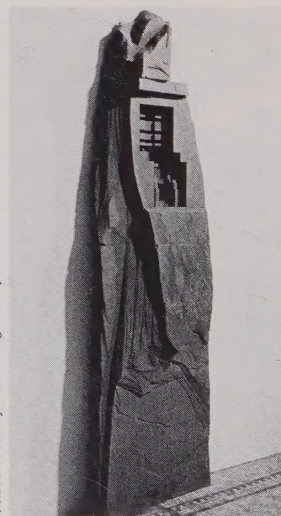
mind (form), heart (feeling) and body (material) combine in a balanced entity, the ecstasy of love (spirit) follows, and the total man, at his best, comes alive. This is the 'miracle' of man, knowing and loving his whole self, his fellows and his place in the mystery of universal life."

Sacred Spaces

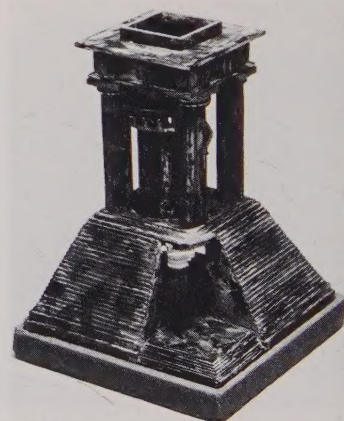
An exhibition of this title was organized at the Everson Museum of Art in Syracuse, New York and consisted of 27 sculptures by 20 American and European artists. The works are of two types: imaginative reconstructions based on archetypal structures or sites (such as labyrinths, temples, altars, processional walkways) and groupings of interactive forms, material, or objects.

Dominique Nahas, Everson's curator, describes the pieces as clearly devotional, exploring the quality of numinosity, Rudolf Otto's term for an overwhelming though fascinating mystery. Some are inspired by ancient religious structures or sites according to Mr. Nahas, but the artists are reinvesting themselves in the past in order to encapsulate the present. While some deal literally with Biblical texts, they are not linked to any one organized religion.

Mr. Nahas has written an essay for the catalog as has David L. Miller, a professor of religion at Syracuse University. Dr. Miller, author of *The New Polytheism*, suggests that we need to hear the title of the exhibition, "Sacred Spaces," as a sentence in itself, using space as a verb. The Sacred spaces. Indeed the quality of life that is sacred does give space to life and the artists show forth articulately the many ways of ordering space.



Livio Saganic, "Trogile II," 1982.



Robert Sampson, "Trianda," 1984. Wood, mixed media.

Photo courtesy Armstrong Gallery

The Loss of Two Friends

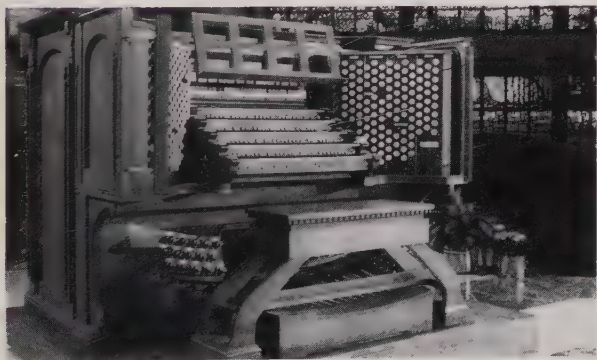
Bartlett Hayes, Jr., an art educator and historian who had been a featured speaker for IFRAA and a contributor to *Faith & Form*, died on February 14 in Peterborough, New Hampshire. He was Director of the Addison Gallery of American Art in Andover, Massachusetts for many years and later of the American Academy in Rome. His last book, *Tradition Becomes Innovation*, was on modern religious architecture in America.



Nils M. Schweizer died on February 19 in Orlando, Florida, and his death saddened his many friends in architectural, religious, and cultural circles. Nils served as president of the GRA from 1968 to 1972 and had continued his interest in IFRAA. After a presidential term in Florida's AIA, he was awarded a gold medal "in recognition of leadership and service to the profession over an extended period of time and because, during his career, he advanced the cause of architecture in Florida and inspired his fellow practitioners to do likewise."

Nils always exhibited a tremendous appreciation for people and a capacity to encourage the best from them. These skills were never more evident than in dealing with church committees and leadership. He was an active churchman on both the local and national level. His Christian faith found expression in Kairos, Inc., a prison outreach program based on the curcio concept.

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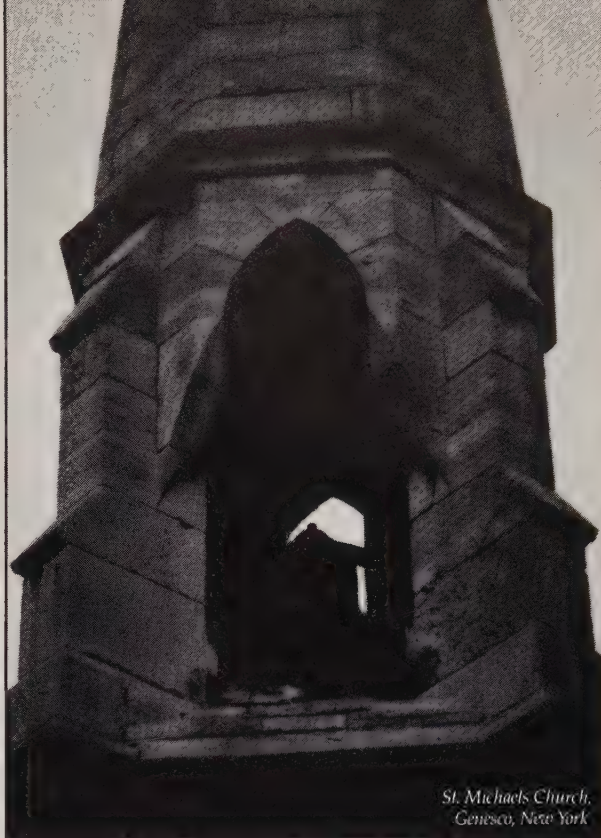
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IFRAA's slide file has long been a valuable resource, but we anticipate that it will be an even more valuable one in the near future. Helene Weis who has been librarian at Willet Stained Glass Studios since 1956 will add this responsibility to an already busy schedule, and we are most grateful to her. Helene is a graduate of the Philadelphia University of the Arts, an associate editor of *Stained Glass*, the quarterly of the Stained Glass Associates of America, and at Willet Studios the curator of an extensive slide collection. Readers will hear more about the reactivated slide program as Helene plans it in our next issue.

Fire Destroys Buddhist Temple

On October 4 your editor traveled in a snowstorm to attend the official dedication of a Buddhist Temple of the Nipponzan Myohoji Order in Everett, Massachusetts. A handsome Peace Pagoda, which was pictured in many architectural magazines, stood next to it. In spite of the ominous weather a hundred or so monks, nuns and lay people exalted that after two years of hard work, their building for worship was completed. The afternoon



Peace Pagoda and Buddhist Temple (rt.), Leverett, MA, before fire.

service in the newly dedicated temple was enhanced by golden statuary and expressive symbols of their Buddhist faith. A spirit of love was evident everywhere. It was therefore with genuine sorrow that I read of a fire that destroyed this temple on November 24. "It was all gone and we just fell into each others arms and cried," said Sister Clare Carter. "The whole temple like the Peace Pagoda near it was a labor of love." Police are investigating whether arson is to be added to the vandalism that has been visited in the past upon this caring community.

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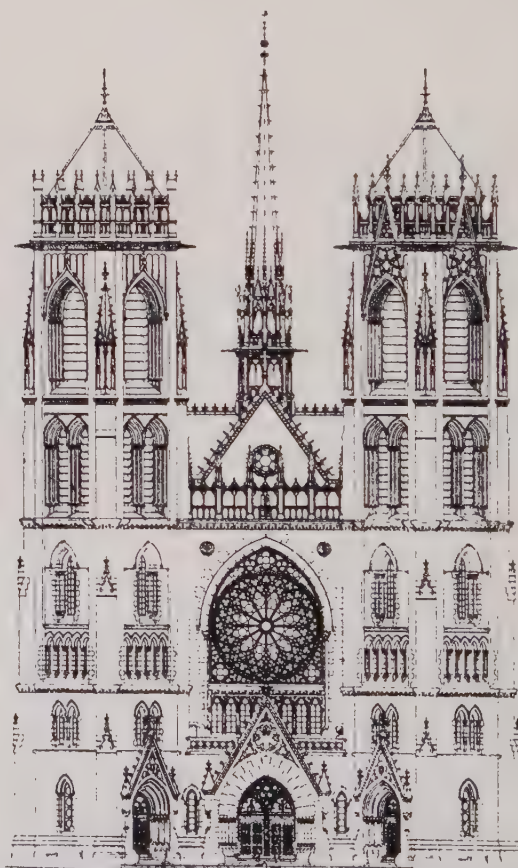


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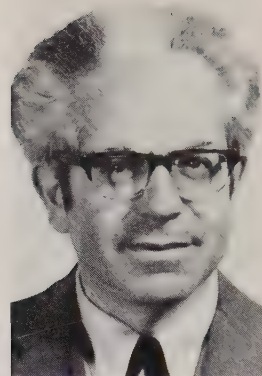
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ARCHITECTURE AND THE FLOW OF TIME

by Eduard F. Sekler



"Architecture . . . we may live without her . . . but we cannot remember without her . . ."
—John Ruskin

There have been periods when architecture was called upon to conquer "the forgetfulness of men,"¹ that is, to overcome time. There were other periods when it wanted to make time visible in its relation to eternity, and still others when it appeared to ignore time, repudiating the past and seemingly accepting nothing but the present. Finally, there were those rare moments when architecture, while linked to the past, was so entirely of its time that it became timeless. About the works of Pericles on the Athenian Acropolis Plutarch could write, "each one of them, in its beauty, was even then and at once antique; but in the freshness of its vigour it is, even to the present day, recent and newly wrought. Such is the bloom of perpetual newness, as it were, upon these works of his, which makes them ever to look untouched by time, as though the unfaltering breath of an ageless spirit had been infused into them."²

If one considers the relation of architecture to time today as it manifests itself in works that (with an unhappy but useful term) have been dubbed "postmodern," it becomes evident that the rela-



"There have been periods when architecture was called upon . . . to overcome time." Zoser's step pyramid at Saggara, Egypt.

tion is as much disturbed as it was in the preceding periods of historic eclecticism and modernism. This was to be expected because already in the second half of the nineteenth century, it was almost impossible to find the kind of undisturbed architecture/time relation that characterizes the existence of a genuine tradition in which ways of thought and action are handed down directly and in an unquestioned, unselfconscious manner. The wish to reestablish ties with such a tradition, so clearly expressed by the generation of Josef Hoffmann and Adolf Loos, became the more unfulfillable the further the pre-industrial era receded into the inaccessible distance of the past.

As a genuine tradition ceded, consciously adopted attitudes had to replace it. In historic eclecticism these were characterized by the belief in a se-

lective reuse, preferably in an intensified and novel manner, of admired elements from the past; modernism, in repudiating this, aspired to overcome the past by stressing the present and orienting itself toward the future; postmodernism rediscovered the past, not only to learn from it but also to exploit it while at the same time evincing a certain distrust of the future. Such a condensed account, naturally, gives an impermissibly crude picture. Closer study provides evidence for an impressive variety of attitudinal nuances.

The futuristic enthusiasm of St. Elia, who in 1914 denied every value of the past and demanded "each generation will have to build its own city,"³ was followed by the conscious stress on the present that animated the manifesto of realism by Gabo and Pevsner (1920) who wrote, "We do not look for justification, neither in the past nor in the future . . . We assert that the shouts about the fu-



" . . . to make time visible in its relation to eternity." Amiens Cathedral.

EDUARD F. SEKLER, architect and architectural historian, teaches at Harvard University. He has restored the church on the Leopoldsberg at Vienna and, as UNESCO consultant for historic urban conservation, has been advisor to the governments of Nepal and Thailand. His published writings include books on Sir Christopher Wren, Le Corbusier, and Josef Hoffmann. He is a Fellow of the American Academy of Arts and Sciences, and of US/ICOMOS.



"... as though the unfaltering breath of an ageless spirit had been infused into them" (Plutarch). The Acropolis, Athens.

ture are for us the same as the tears about the past: a renovated day-dream of the romantics ... The past we leave behind as a carrion. The future we leave to the fortune-tellers. We take the present day."⁴ Less aggressively, but in a related spirit, Gunnar Asplund and his co-authors wrote in their manifesto of 1930: "We have no need for the outgrown forms of an ancient culture to uphold our self-respect. We cannot slip out of our own time into the past. Neither can we spring over something which is difficult and unclear into a Utopian future. We can do nothing else but look at reality directly and accept it in order to control it."⁵

Lastly, Mies van der Rohe, towards the end of his career, summed up his attitude towards time in the following manner: "Nothing of the past can be changed, by its very nature. The present has to be accepted and should be mastered. But the future is open ... open for creative thought and action."⁶ He speaks here of time only as an element that conditions actions, an element, as it were, whose varying aggregate states demand varying treatments. This is in obvious contrast to the conviction of Le Corbusier who, equally towards the end of his career, stated, "The past should serve us to prepare the future."⁷ Georges Braque, in a similar manner, said: "The future is the projection of the past, conditioned by the present ..."⁸ Many other examples could be adduced to show the variety of attitudes towards time in modernist thought.

Before the postmodern attitude towards the relation between time and architecture can be discussed, it is necessary to clarify somewhat what is meant by postmodern architecture. Charles Jencks has described postmodernism in architecture as a stylistic pluralism in the framework of which "... an architect

must master several styles and codes of communication and vary these to suit the particular culture for which he is designing."⁹ But architectural postmodernism has also been described by Heinrich Klotz as an "architecture of narrative contents," an architecture one can "utilize as a medium of the fictitious."¹⁰

In each case the description seems fitting; yet at the same time it is apt to facilitate serious misunderstandings about the character of architecture as the art of building. In the first case because every purely formalistic treatment of architecture on the basis of stylistic criteria alone must go wrong since style is a result and not a cause. In the second case because the reference to "architecture as fiction"¹¹ fails to distinguish between fiction and metaphor—between untruth and poetic truth. Architecture is not built literature. Architecture, it is true, must be a carrier of meaning, but it speaks in metaphors and not in fictions.

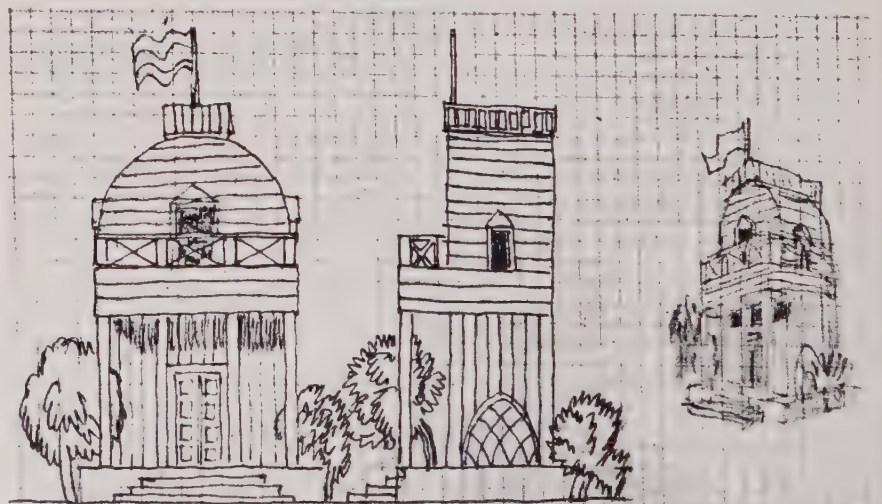
"Art is truth setting itself to work" (Die Kunst ist das Sich-ins-Werk Setzen der Wahrheit).¹² These words by Martin Hei-

degger about inner truthfulness as an essential characteristic of a work of art apply also to works of the art of building. They correspond to a call for absolute authenticity.¹³ As Lionel Trilling has formulated it: "The work of art is itself authentic by reason of its entire self-definition: it is understood to exist wholly by the laws of its own being ..."¹⁴ The "laws of its own being" are, of course, inextricably bound up with time: the time of its creation and the intrinsic time of the work, existential time and aesthetic time.

In architecture the "laws of its own being," moreover, include laws that reach beyond the isolated existence of the work, laws that tie it into a greater context. The aesthetic reality of the work of architecture is experienced in a fundamentally different manner from that of other works of art.¹⁵

It is then self-evident that in the creation of authentic works, the creator's attitude toward time plays a very significant role. When it appeared no longer possible in architecture to have a genuine linkage with something from the past that was recognized as authentic, other linkages took its place—particularly to that artistic realm in which authenticity was recognizable with particular clarity: painting. From the moment when the architect Victor Horta asked "why architects could not be as independent and daring as painters were,"¹⁶ until the most recent past, the history of architecture has been tied very closely to that of painting, at times even in a relationship of direct dependency, as when the technique of collage celebrated triumphs in architecture.

It is common knowledge that a history



"The wish to reestablish ties with ... tradition." Josef Hoffmann, sketch of a Biedermeier gazebo in the Rosenbaum Garden, Vienna.



"Each generation will have to build its own city."
Antonio Sant'Elia, study for the "Città nuova."

of twentieth century architecture is unthinkable without references to Cubism, De Stijl, Surrealism, Pittura metafisica, Purism, Abstract Expressionism, Arte Povera, Pop Art, Minimal Art and finally Conceptual Art. But when with Conceptual Art the visual arts had reached a formal and sensuous ground zero, and, with creative imagination freed from all constraints of form, had turned into poetry or at least literature, they could no longer serve as visual indicators of direction for architecture. Architecture and painting now faced the same questions, i.e., where to look for inspiration, what direction to take in search for new authentic creations.

In the two answers that emerged, the relation of the present artistic endeavors to the past and the future is radically different. One answer—in my opinion the wrong one—depends on the shortcut of direct formal linking to and imitation of models from the past: in painting, anything from the old masters to the expressionists and social realists, in architecture anything from Egyptian religious architecture to classicism in all its variants.

The other answer recommends a more difficult approach, but one that in my opinion is the correct one, if the goal is to create works that are authentic products of the late twentieth century. It is an approach that aims at combining genuine innovation with a reliance on genuine tradition. What direction innovation will take no theorist and critic can predict; architecture is not created by the intellect alone, but by the sum total of the architect's capacities, and among these the creative imagination is unpredictable. By contrast, the direction indicated by tradi-

tion can be recognized clearly, if we define tradition as an unprejudiced attitude where one is willing to accept those elements of modernism which (having survived the crossfire of postmodernist criticism) have proven their continued validity and are capable of further development and enrichment.

The enrichment in this case comes precisely from the manner in which one learns from both the more recent and the distant past—not in order to imitate but in order to understand principles, effective artistic means, and the realm of types and archetypes. In this sense, one may indeed speak of pluralism, that is, of the co-existence of choices of equal right. Which path one chooses and how the path is named in the end is unimportant as long as the goal is unequivocally the highest possible artistic quality and the greatest possible improvement of the quality of human life.

Josef Hoffmann once wrote "... everything in flux is alive, and only stagnation means the end."¹⁷ To be in flux means to be moving with the stream of time, means to carry along in one's memory the most beautiful images from the banks of the past while, at the same time, at every moment of the present, accepting the tremendous power of the flow that irreversibly rushes away into the future. Plutarch has also written about time; in the *Platonic Questions* he relates that Pythagoras, when asked "what is time?" replied, "the soul of the heavens."¹⁸

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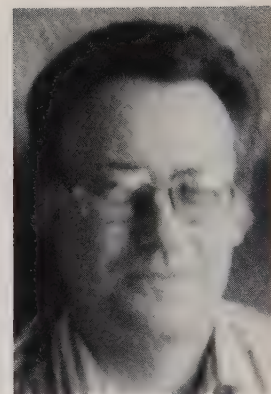
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AN ENGLISH STRATEGY FOR CHURCH RESTORATION

by Martin Purdy



For a number of years, the older churches of the developed nations have agonized over the continued and vital use of many of their buildings. Since the passing of the Pastoral Measure in 1969, the Anglican Church in England has declared redundant over 1,100 places of worship (although only a quarter of those have subsequently been demolished). From the Canadian Province of Ontario, Harold D. Kalman has noted that "there are far more pews than parishioners. This situation can only indicate a serious conservation problem."¹ The director of one of Britain's most vociferous heritage groups has railed against what he considers the wanton destruction of older churches; a cynical iconoclasm . . . "in league with the values of 'throw away' society obsessed with transient fashion in everything."² The counter argument, however, is made from the United States by Edwin C. Lynn: "To maintain large numbers of these vacant spaces at extremely high cost to provide historic visual experience for a few nostalgic souls is absurd."³ Even those countries cushioned by a church tax are not immune from the dilemma: Serious questions are now being asked

about the future of older churches in the centers of Sweden's largest cities.

The most obvious difficulties exist in those places which experienced great growth at the time of the Industrial Revolution. Now, with the decline of heavy labor—intensive industry and the ebb of population into the suburbs and beyond—there are too many churches striving to serve too few people. While a number of these structures may now be of historic interest, or form important landmarks, they are so often an uncomfortable size and shape, at odds with current liturgical and pastoral practice.

The vexed questions of conservation, adaptation or redevelopment which arise from the present situation create enormous tensions, seeming to polarize opinion almost blindly in otherwise thoughtful, rational beings. Those who wish to preserve older churches claim the need to uphold continuing symbols in a fast-changing world, which seems itself to have produced so little of lasting value. Advocates of change remind us that the Church is People, and whatever shelter it requires should be understood primarily in its capacity to serve that end. A more balanced view acknowledges that wantonly to destroy a loved and beautiful building can be an act of insensitive vandalism, but to ignore the pastoral dimension and the challenge of change denies the process of creation.

It is unlikely that a resolution will be found simply through unhappy compromise, or the power of the loudest voice. As Dorothy L. Sayers has so neatly pointed out, "the good that emerges from a conflict of values cannot arise from the total condemnation or destruction of one set of values, but only from the building of a new value, sustained . . . by

the tension of the original two. We do not, that is, merely examine the data to disentangle something that was in them already; we use them to construct something that was not there before."⁴

The task is therefore to appreciate the power of the conflicting opinions, and to set up a framework for analyzing buildings and their potential: a strategy which is creative towards the life of the Church, whether that be in restored, adapted or even redeveloped structures. The theological basis, however, which should underpin any appreciation of ecclesiastical architecture must never be forgotten, and J.G. Davies, former director of the Institute for the Study of Worship and Religious Architecture at Birmingham University, focused upon the matter when he posed two pertinent questions: "First, will the conservation of this particular building assist in the divine mission of humanization? Second, will it further the Kingdom of God? Church strategy and tactics cannot avoid thinking about the right use of the plant of which it is steward."⁵

The strategic process is, however, nearly as intractable as the separate arguments over sacred fabric and pastoral need. It must consider two factors which are not strictly related: the value of buildings as works of art and witness, and the tangible requirements of the Christian community in its service to the wider society. Ultimately, there is no foolproof method nor irrefutably correct answer, as the choice lies in selecting that delicate balance between the importance of continuity and the challenge of new creation.

It is suggested, however, that to determine the fulcrum, a three-stage approach is adopted. The first stage to concern itself with an **audit**, gathering information

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about the particular church under observation; the second covering an **architectural assessment** of all the buildings used by that group, and the third effecting an **evaluation of worth**, comparing needs and resources against options for development. Options could range from a scheme for meticulous restoration, to radical redevelopment.⁶

The audit should cover all factual aspects of church life: membership, potential for growth (or decline), patterns of worship, social, educational and recreational endeavors and the place of the congregation within the life of its locality. The audit is primarily a fact-finding exercise about church life.

The architectural assessment should be a thorough survey of all buildings and land controlled by the congregation under scrutiny. It should list the quality and condition of all property owned by the church under review, note costs of general upkeep (heating, lighting, insurance, caretaking) and day-to-day maintenance. The possibility of any major repair (new roof covering, rewiring, new boiler, etc.) should also be considered. The need and potential for adaptation ought also to be investigated, as many beautiful buildings can be ruined by crude additions or alterations, yet few churches contain commodious space for social gatherings which may well be needed. A brief account might usefully be made of other local church buildings, so that the possibility of some sharing could be investigated.

Viewed independently the audit and architectural assessment can even exacerbate the already mentioned differences between a belief in the sanctity of space and fabric or adherence to the faith in the human element of the Church, with building holding little significance. It is here that an evaluation of worth is put forward to identify and fuse together the needs of a congregation for building and all the resources that group can muster to meet those requirements, including the value of existing accommodation and its environmental importance.

The evaluation is begun by ignoring all the existing buildings, and making an ideal list of the activities which require accommodation. The list will include obvious activities such as worship and church-sponsored social functions, but can also include any new initiatives deemed desirable. (The length of that new list will probably depend upon the outreach the particular church feels it should be making within its neighbor-



Fig. 1. Holy Trinity Church in the market town of Ulverston, on the fringe of England's Lake District, has now been converted into a sports center. The building remains as a landmark, but the internal spaces have been completely, and somewhat crudely, modified.

hood.) From the architectural assessment, the pros and cons of the existing buildings can then be extracted. The "ideal" list is then offered up to the existing accommodation, match and mismatch identified.

Possible options, aimed at making the buildings more effective, are then drawn up. Such options might be little more than planned maintenance of existing accommodation, and perhaps, if any building is of high architectural quality, working out ways, with attractive presentation and interpretation, to make it more accessible to the public. Other evaluations might suggest liturgical reordering or restructuring, and possibly upgrading or disposing of old halls. A totally new church scheme might, however, propose itself, or even the disposal of all the buildings, for reuse by others or disposal for new development.

In any brief for development which may follow such an appraisal, it is important to register not only the needs suggested for the particular church, but the requirements of any other body who may be party to the proposal. Partnerships can include other churches, especially where some sharing of facilities is a possibility, and parallel "caring" agencies, both voluntary and statutory. The likely capital and revenue cost of any scheme must be carefully worked out, and, if ac-

tivities are to be increased, the means of staffing them. It may well be that issues unearthed are not so much architectural as administrative, and the problem can be resolved by changes in program rather than fabric. If any building work is envisaged, even just repair or decoration, it must always be borne in mind that the place should proclaim, however modestly, some idea of the Christian vision.

Examples

The strategy proposed aims to provide a reasonable method of assessing those church buildings whose future is in doubt. For many, the ideal answer will be to retain the buildings, suitably conserved or adapted, for religious purposes. If, however, a new ecclesiastical building is the better option, it must be designed to the most thorough and rigorous standards, spurning the trite clichés which have bedeviled many recent churches.

Many schemes for continued use have retained an important landmark, but completely destroyed the interior quality of the space. When a church building has been disposed for other uses, as conversion into apartments for recreational activities, such changes are understandable if unfortunate (fig. 1). When the church itself retains ownership, the failure is less excusable. To alter the interior of an older building is a tricky exercise, and never particularly cheap: indeed, many interesting proposals have failed to get beyond the feasibility stage (fig. 2) or when they have, the final results are so often marred by cheap detailing.

If a church is to be retained in its original form, or only relatively minor liturgical reordering carried out, it is essential for such work to be done in acknowledgement of the spirit of the existing design. This does not mean that all new work is a copy of the original, but that alterations complement the form and fabric. Fig. 3 illustrates three methods of tackling a major scheme or alteration. Subtitled "Compartmented, Articulated and Liberated," the headings do not represent finite solutions, but rather identify certain points across a whole spectrum of options.⁷

With the compartmented option the buildings may be divided horizontally and/or vertically into a number of different cells. The benefits of such a scheme allow simultaneous use without interruption, and require only parts of the whole volume to be serviced at any time.

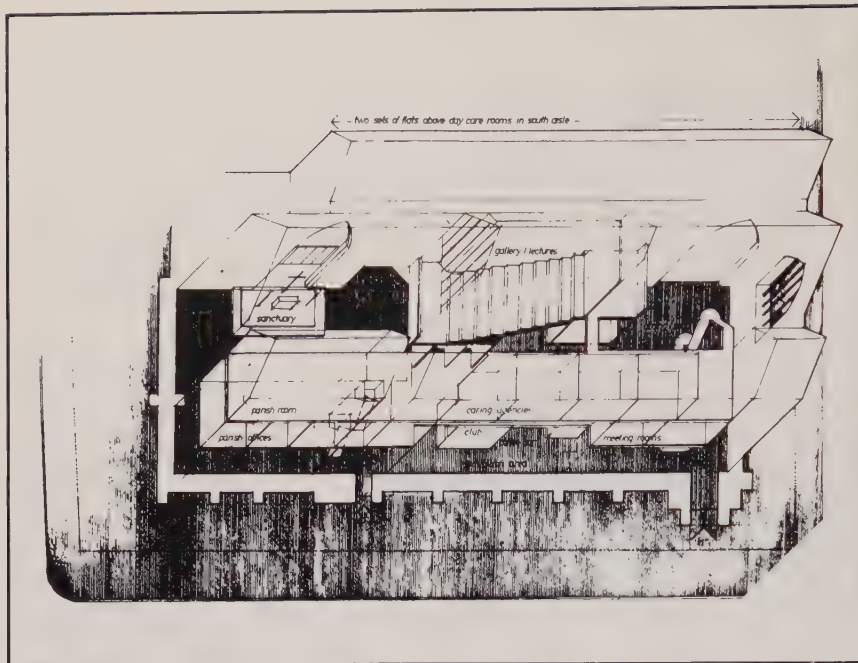


Fig. 2. This proposal for the adaptation of St. Bartholomew, East Ham., London, proved too expensive to be a viable option. The building, dating from the turn of this century, was subsequently demolished and replaced with a new church, day center for the elderly, doctors' surgeries and flats for the elderly. It was formally opened by H.M. the Queen in 1983.

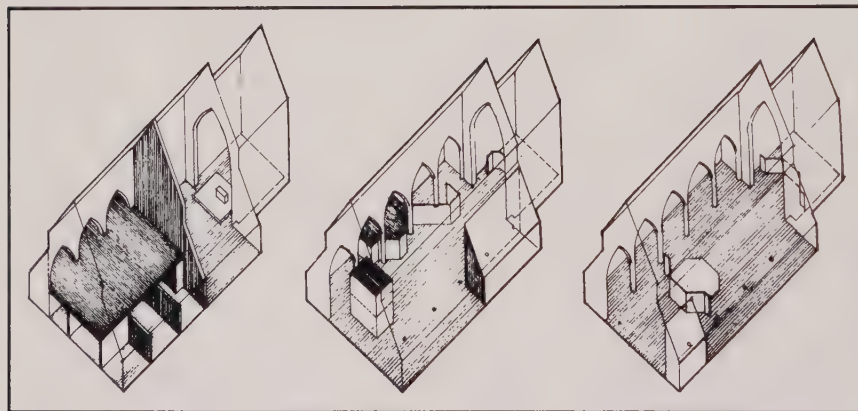


Fig. 3. Various methods for adapting older churches for wider use, while still retaining them for worship. Left, compartmented; middle, articulated; right, liberated.

The option is not without its difficulties: The result can be a poor architectural compromise, ruining the original without the benefits of a new building. The exercise can be expensive and does not allow for easy later changes.

Recent work by architects S.T. Walker and Partners inside St. Barnabas, a nineteenth century church in the Birmingham suburb of Erdington, is, however, a well-realized example of this type (fig. 4). Two floors have been inserted into the west end; the intermediate layer contains kitchen and lavatories with the top level, open to the timber roof, the new hall. The levels are connected by lift and stairs and a glazed screen divides the new areas from the original church. The Articulated

scheme provides some degree of separation, but does so within the architectural grain of the building. New construction either complements the existing structure, or is kept well away from it, thus helping to emphasize the existing spatial qualities. The number of activities possible within the shell at any one time is not as great as for the fully compartmented option, but the unity of the interior is maintained.

Such an approach has been carried out by APEC within two existing British churches of historic interest. St. Mary le Wigford in Lincoln has fabric dating back about a thousand years, and represents a type not to be found in the New World. St. Mary's, one of many smaller churches



Fig. 4. Two floors for social functions have recently been built into the west end of the nineteenth century church of St. Barnabas in the Birmingham (UK) suburb of Erdington. This is a neat, but by no means cheap, example of an exercise which often spoils the older interior. S.T. Walker and Partners, architect

built in medieval cities, retained its parochial use, but became the headquarters of a city center ecumenical team ministry requiring a clear space for various events and administrative work rooms. The body of the church was cleared of its nineteenth century pews, chairs were added and offices built inside the line of the south arcade (fig. 5). This aisle had been built in the 1870s, and its stone window tracery was adapted to allow proper light and ventilation into the new separate enclosures.

St. Saviour, Cardiff, is a fine late nineteenth century church by the architects Bodley and Garner. A modest enclosure, containing kitchen, lavatories and hall spaces, now occupies the west end, but does not intrude too obtrusively within the volume (fig. 6). Detailing of the "external" walls of the new subdivision relates to joinery elsewhere in the church, and a transparent curved vault on the ceremonial axis (which has been retained) lets in light to the hall, and allows a view of the church's barrel-shaped ceiling.

The total flexibility allowed by a liberated space provides the greatest freedom, but with the serious limitations of any "open" plan. It is perhaps best suited to those churches which have been sympathetically converted to other uses. St. Mark's, Silvertown, in London's poorer "East End," is a church dating from the 1860s, designed by a maverick architect, S.S. Teulon. The church had been declared redundant, as the population de-



Fig. 5. St. Mary le Wigford, an ancient church in the historic English city of Lincoln. The building remained in use as a parish church, but its nave and aisles were adapted for wider use. Peter Bridges and Martin Purdy of APEC, architects

clined with the movement of London's docks further downstream. The building

was acquired by the local Passmore Edwards Museum, but was almost immediately set on fire in an act of vandalism. A skillful and painstaking restoration has now been carried out by Julian Harrap, and the refurbished building is to become a museum of theatrical effects. Generous funding has been forthcoming from the London Docklands Development Corporation, and it is fortunate that St. Mark's now finds itself in an area of great economic and physical renewal, close to the new London City airport.

This article began by claiming that the most pressing conservation problem lay with those churches built in towns during the nineteenth and early twentieth centuries. The example from Lincoln has shown that, in Europe at least, medieval buildings can be at risk and the issue is not even confined to obviously aged churches. St. Nicholas, Canvey Island, is

the Anglican parish church of a large sprawling estate of houses built on the marshes of the Thames estuary some thirty miles east of London. A church and hall, separated by a windy gap, had been built in the early 1960s. The buildings needed attention, and have now been imaginatively upgraded and linked together (architect Tim Venn Design) by a new family center (fig. 7). The link provides meeting rooms, offices, new kitchen and social area doubling as a coffee bar foyer and also providing additional seating space for the church. A relatively modest addition has completely transformed and enlivened two somewhat intractable buildings, creating a welcoming complex open throughout the whole week.

In this article, conservation and reordering are understood as very real and creative alternatives within the whole process of ecclesiastical planning and development. Indeed, conservation should always be appreciated, not as mere antiquarian preservation, but as continued and creative use, upkeep adaptation and even addition to the stock of older buildings. Viewed in this manner, conservation can be a positive option for the living Church.

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3. Edwin C. Lynn, *Tired Dragons* (Boston: Beacon Press, 1972), p. 184.
4. Dorothy L. Sayers, *The Mind of the Maker* (London: Methuen 1941). Quotation from second edition of 1941, p. 155.
5. J.G. Davies' paper was read at the Birmingham Workshop (see reference 2 above), and has been published in the *Research Bulletin* 1986 of the Institute for the Study of Worship and Religious Architecture, University of Birmingham, under the title "Towards a Theology of Conservation?" pp. 45-49.
6. This strategy was discussed more fully in the author's unpublished Dissertation for the Degree of MA in Conservation Studies, Institute of Advanced Architectural Studies, University of York, 1986. A further precis is to appear in *Church Building*, Winter 1987 edition.
7. These ideas were developed by the author in "The Adaptation of Church Buildings Illustrated," a paper, pp. 20-31, within *The Recreational Use of Churches*, ed. J.G. Davies, published by the Institute for the Study of Worship and Religious Architecture, 1978.



Fig. 6. St. Saviour was designed by the leading ecclesiastical architects of the late nineteenth century, Bodley and Garner, to serve the great expansion in the population of Cardiff, Wales. New social accommodation, in a form which complements the existing interior, has recently been inserted into the west end. APEC, architect



Fig. 7. Adaptation and alteration is not confined to older churches in the great cities. St. Nicholas, Canvey Island, a commuter town east of London had a new parish church and hall in the 1960s. These two buildings have now been updated and joined together by a new family center, creating a useful and lively complex. Tim Venn Design, architect

CREATIVE SOLUTIONS TO RELIGIOUS BUILDING RENOVATION PROBLEMS

When the call for submittals went out last fall to architects engaged in religious structure renovation projects, we requested schemes where "unique problems had been addressed, options evaluated, and successful solutions devised." We hoped for responses that would enable us to present you, the reader, with innovative examples of renovation, restoration and rehabilitation of churches and synagogues. The response was overwhelming! Architects from across the nation submitted excellent illustrations of their solutions to the difficult problems posed by existing houses of worship.

Our Faith & Form Editorial Review Board was faced with the dilemma of which projects to include, a troublesome task given the quantity and quality of submittals. On the following pages, we offer the ten schemes we selected, which should provide a cross-section of the projects by geography, type and scale of project, and creativity in the solutions. Given the interest generated by this first request for submittals, we are considering devoting additional space in future issues to this same theme of "creative solutions to difficult renovation problems for religious buildings." We welcome your response.

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ST. FRANCIS de SALES CHURCH

Muskegon, Michigan

Herbert Beckhard Frank Richlan & Associates

New York, New York

Twenty years after it was dedicated in 1967, St. Francis de Sales Church in Muskegon, Michigan, is embarking on an extensive new building program. Designed by the late Marcel Breuer and Herbert Beckhard, the original poured concrete church, which made innovative use of hyperbolic paraboloid side walls to enclose the nave, was critically acclaimed and honored by an American Institute of Architects' National Honor Award for design excellence.

Herbert Beckhard, FAIA, now a principal in his own architectural firm, Beckhard Richlan & Associates, has been commissioned to plan and design the additions.

They include in the first phase: a 200-seat chapel to be used chiefly for small-scale weddings, funerals and devotionals; expanded educational and administrative facilities; and a hospitality suite. A new rectory, gymnasium and 500-seat parish/community hall will be added in second and third phases. Completion of all three phases is scheduled over a five-year period.

Mr. Beckhard states: "It is a tribute and a challenge to return to a major building and an outstanding client after more than twenty years, something we architects seldom get the opportunity to do. We have to respond here to a whole new program of changing parish needs, but without compromising the physical and symbolic presence of the existing church. With the exception of the chapel, the additions are generated by an expanding pastoral outreach, but this must always be fed by the spiritual inspiration expressed in the church itself."

In addition to the need for the programmed spaces, pre-design studies re-



Photo by Hedrick Blessing

St. Francis de Sales Church



St. Francis de Sales Church, Phase I of master plan.

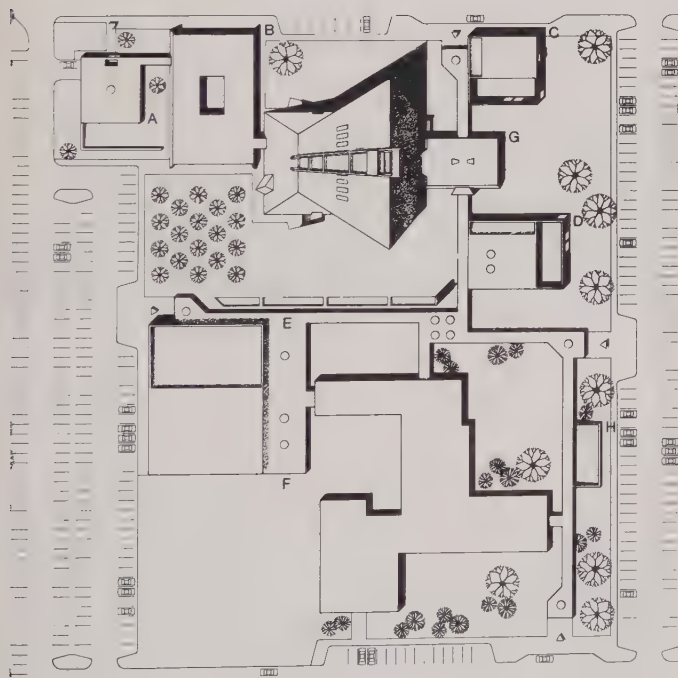
vealed inadequacies in parking and site circulation. Existing pedestrian and vehicular routes are often in conflict and walking distances are too long for an inhospitable winter climate.

The new buildings are therefore linked to each other and existing buildings by means of a sheltered all-weather walkway or cloister system. The existing road bisecting the site will be replaced by loop circulation, with entrances into the clois-

ters from four well placed access points. Architecturally, an important result will be a long unified streetfront elevation from north to south along the major street, McCracken Avenue, screening a series of pleasant courtyard and outdoor gardens leading off the cloisters, which will have glass walls that can be removed in spring, summer and fall. In the center of the site, formerly bisected by the main street, a major landscaped space will be

created with reflecting pool, paved areas for outdoor functions and dramatic views of the church.

While each new building clearly expresses its identity within the overall complex, all are low rise and comparatively modest in scale, keeping the existing church as the dominant central focus. Masonry—probably rough stone—will be used to establish a compatible materials vocabulary.



LEGEND

- A PRIEST'S RESIDENCE
- B EDUCATION/ADMINISTRATION
- C CHAPEL
- D HOSPITALITY AREA

- E PARISH HALL
- F GYMNASIUM
- G NARTHEX RENOVATION
- H COURTYARD



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ABBEY OF GETHSEMANI RETREAT HOUSE

Trappist, Kentucky
Potter and Cox Architects
Louisville, Kentucky

Design Objectives: The program calls for the renovation of an existing retreat house for upgraded retreat use, to house the function of the existing gatehouse, and to improve the entry sequence and worship spaces.

The impetus for the project stems from current sentiment at the Abbey to provide a more hospitable environment for guests. The publication "Environment and Art in Catholic Worship" provides important guidelines for the design. The various styles of architecture which compose the public face of the monastery are to take on a more coherent expression. Traditional Cistercian architectural principles have influence as well, such as the guidelines on the disposition of buildings from the "Usages and Customs of the Reformed Cistercians of Our Lady of La Trappe"; the use of Medieval proportioning systems; use of sacred numbers (3, 7, 10, 12 and 40), and use of repetitive geometric patterns in decoration. Certain items of historic, symbolic or sentimental importance to the monastery are to be left intact or reused in the design.

Design Solution: The design solution evolved between early 1984 and late 1987. The process involved close interaction between the architects and the monks of the Abbey. Preliminary design solutions were periodically presented to the entire monastic community and each element of design needed a majority vote to be implemented. Research for the project included study of ancient monasteries from material supplied by the Abbey library, and visits to North American monasteries.

The existing retreat house is a buff brick four-story structure with a flat roof and horizontal windows. It was built in the early 1960s. The church and cloister quadrangle were originally brick, Gothic revival structures built in the nineteenth century. The Gothic nature of these structures was supplanted with a modern austerity more appropriate to Cistercian ideals via a renovation designed by William Schickel in the mid-1960s. During this renovation, the entrance to the church was de-emphasized by a narrow walkway and stairs, a brutal concrete foil wall at the entrance, and a translucent



Retreat house (left), existing gatehouse (foreground), existing south wing (background).

glass screen inside the church which visually separates the back of the nave from the choir. This handling of the entry was a valid interpretation of the monastic community's ideals on the separation of cloister from the public at that time.

The long, narrow entry is developed into a broad transitional space through use of landscaping and geometric paving patterns combined with varied slopes. Entries to the retreat house, cloistered garden, church and chapel are organized around this "entry court." The retreat

"Strictly speaking, ecumenism concerns itself only with the Christian 'household of the faith'. But there is a wider 'Oikoumene', the household and the spiritual family of man seeking the meaning of life and its ultimate purpose." — Thomas Merton, Abbey of Gethsemani, 1966



Entrance to church, perspective study.

house exterior is redesigned to better fit its context through addition of a hipped roof, a plaster finish and insulation system, copper trim and vertical orientation of the new windows. The ground floor of the retreat house contains the gatehouse, an exhibit area, a lecture room and dining facilities. On the first floor is a library, a kitchenette, the guestmaster's office and guest rooms. The second and third floors house guest rooms with private bathrooms and meditation rooms. The design of the church facade draws upon William Schickel's renovation of the interior of the church and examples of Medieval Cistercian church facades.

The facade design includes an open, roofed and skylit "narthex" type gathering space. Through the church entrance, the choir is separated from the nave with a simple wood rail on steel supports. The translucent glass partition will be removed. The chapel that was formerly housed in this area is relocated to the quadrangle building directly south and east of the church and is accessible from the same "narthex" structure. In the chapel, a curved plaster partition with openings defines a fan-shaped space of intimate scale. The interstitial spaces are used for circulation and for two reconciliation rooms.



Before After

Photos by Richard Bergmann

ST. MICHAEL'S LUTHERAN FELLOWSHIP HALL

Fairfield County, New Canaan, Conn.
Richard Bergmann Architects
New Canaan, Connecticut

Site: Confined buildable area within a nationally certified historic district closely surrounded by other white historic dwellings and the local historical society's outdoor museum of miscellaneous structures. Also, the site is adjacent to the town's center and "Green."

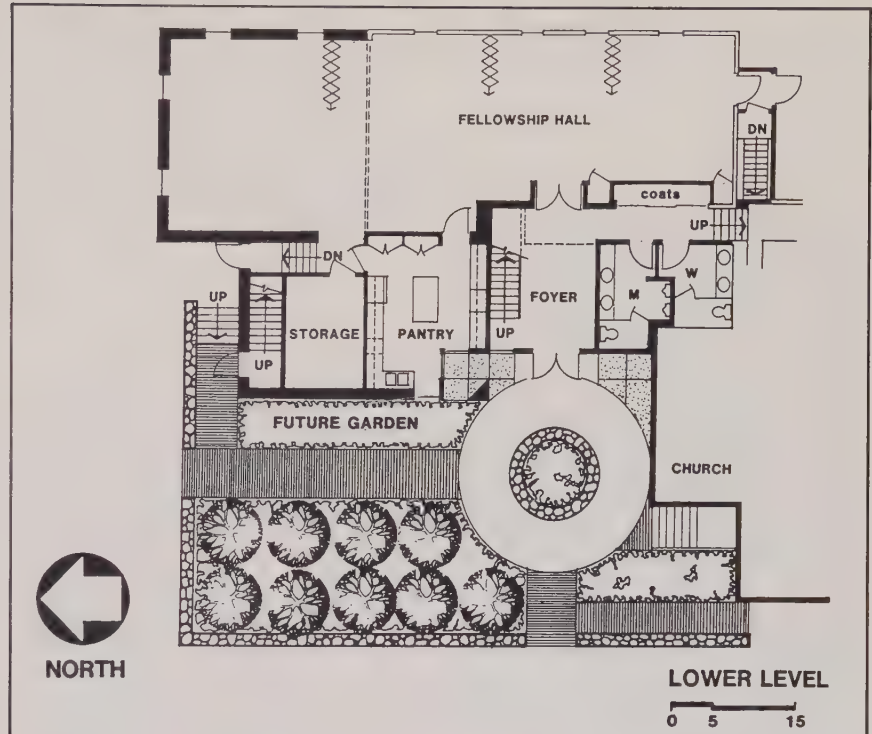
Program: Expand and renovate the existing Fellowship Hall for much needed classrooms. This was top priority as there had been an extreme shortage forcing the church to rent space in the adjoining historic society facilities. The church was losing young family members to other parishes with more up-to-date and safer facilities.

Also, provide a Council room, an entirely new kitchen and entry lobby with direct stairway to second floor; enlarge and enhance office and work space; remodel restrooms to allow for the handicapped; and retain age-old tradition of the second means of entry into the church's sanctuary.

Implied within this program would be a space which merged harmoniously with the heritage of the older structure's Greek Revival and later 1850's Romanesque Revival styles.

And lastly, fund-raising efforts produced a \$300,000 budget for "everything," no more! There were no change orders on this job.

Design Problem and Solution: The existing church and its later additions in the 1850s and early 1900s were wood-frame construction. This type of construction was no longer acceptable by the State Fire Code. All new work had to be built with masonry bearing walls.

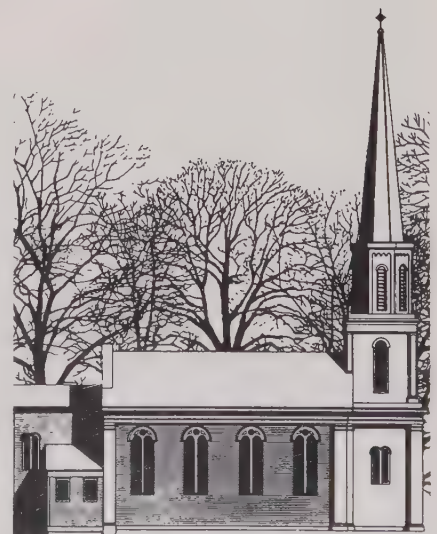


Simplest Low-Cost Materials: In keeping with the Historic District and cost reasons, vinyl siding was chosen to clad the concrete block exterior walls on the addition (new construction only). Also, the church congregation could not afford the maintenance of wood siding and trim.

The Greek Revival nature of the original building required trim boards much wider than are available today. This wide trim was accomplished by using synthetic stucco with an integral color, again reducing maintenance cost. Another consideration for the above materials was their low cost.

The resulting 2,400 square foot addition, almost doubled the existing Fellowship Hall, provided a proper and prominent entry lobby and direct stairway to the second story as well as to the sanctuary.

All work was accomplished in six months (March to August).



St. Michael's Lutheran Church, 1833

CATHEDRAL OF THE INCARNATION

Nashville, Tennessee
Gobbell Hays Partners, Inc.
Nashville, Tennessee

The 73-year old Cathedral of the Incarnation built in the Romanesque style serves as the mother church of the diocese, in which the bishop appears publicly and officially. Its renovation was a \$1.4 million project designed to reflect liturgical changes suggested by the Vatican II Council.

To emphasize worshipers' participation, three altars originally built in the front of the nave were removed and a new central altar constructed, incorporating the front marble piece from the former high altar.



The original marble baptismal font, carved in 1903 and decorated with garlands of oak leaves and acorns, was moved from the side entrance to the main entrance. A fountain now circulates water from the font down into a pool below.



Photos by Ron Rizzo

low. The communion rail made of marble from Italy was relocated to enclose the font.

A total redesign of lighting was one of the most significant elements of the renovation. What existed was essentially non-functional; worshipers were unable to read and scarcely able to see the priest.

The clerestory windows, which were neither architecturally nor liturgically significant, had light transmission of only 20 percent. Furthermore, the existing lighting failed to emphasize the ornate architectural features of the church, particularly the 57-foot-high ceiling.

Functional lighting in the nave has been considerably improved, liturgical area lighting introduced, and architectural highlighting redesigned, all while maintaining a maximum connected load of approximately 1.7 watts/sq. ft. The replacement of stained glass windows with translucent windows has dramatically increased functional daylight levels, up to 80-90 percent, without the associated problems of direct solar gain, and has imparted a unique dynamic quality to the interior space. The high degree of ornamentation in the case plaster ceiling, a display of blue, rose and gold leaf, is now evident. Night lighting of the Cathedral Bell Tower has, for the first time, made the Cathedral a prominent feature of the community.

A replacement of the air conditioning system with new air supply grilles was incorporated into the clerestory walls so

that they are almost unnoticeable. A poorly tuned sound system was redesigned to reduce echo and improve the quality of sound for both choir and speakers. Carpeting was installed where soft surfaces were indicated and tile in those where hard surfaces were needed. Addition of cushions on pews also helped absorb sound.

The replacement of flooring with porcelain ceramic tile was an effort to reuse some of the colors and patterns with which the parishioners were familiar and comfortable. Oak pews dating to 1914 were refinished and a bishop's chair in oak was designed. The marble tabernacle was restored and its interior lined in white silk. Elaborate painting throughout the Cathedral has been an important part of the renovation.



PINES PRESBYTERIAN CHURCH

Houston, Texas

Starnes Stovall & Daniels Inc.

Houston, Texas

Pines Presbyterian Church, located in an older and established Houston neighborhood, required major renovation to accommodate its growing, community-oriented congregation. The interior of the sanctuary was traditional, with pews on each side of the center aisle and the minister at a distance from many of the worshippers. The acoustics were poor. The narthex was small and overcrowded, and the exterior looked more like a school than a church.

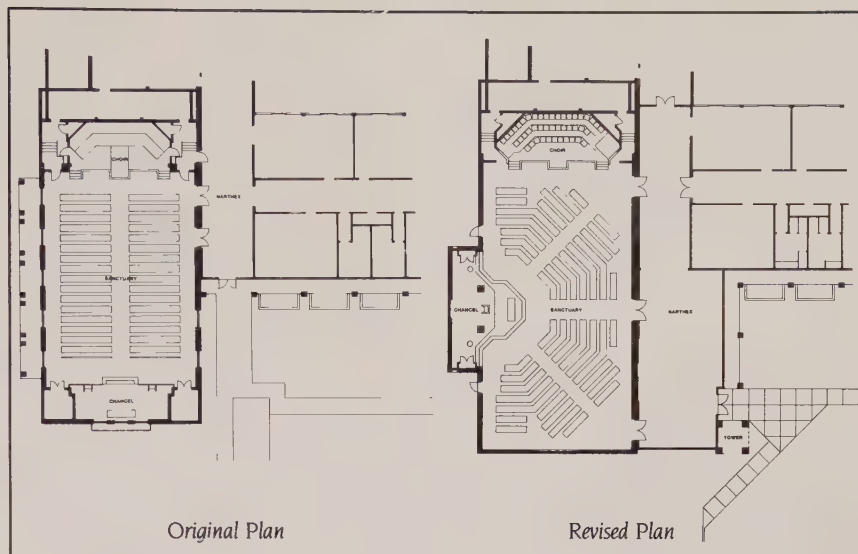
A major challenge was to design a sanctuary that would reflect a more participatory style in worship. Twelve feet of space to the north end of the sanctuary was added. The chancel was moved from the front to the side, and the seating was rearranged in a fan shape to face the chancel. This placed the minister in the center, surrounded on three sides by the congregation. The distance between the chancel and the back pew was decreased by 30 feet, and the seating was increased from 300 to 360.

An existing acoustical ceiling in the sanctuary was removed and the extra height was used to create a coffered ceiling with an arch directly above the chancel. This put emphasis on the communion table as the center of the service, and added a feeling of reverence. The coffered ceiling, combined with a redesigned ceiling in the choir area, dramatically improved the acoustics.

The small narthex was enlarged between the existing sanctuary and the education wing of the facility. The addition provided a gathering place for Sunday morning crowds, and a multi-purpose room to use during the week. The extended narthex also improved access to the sanctuary.

The problem of the exterior appearance was solved by adding a bell tower. The tower, which complemented the existing architecture, serves as a focal point that clearly identifies the facility as a church.

The architects had three primary objectives: (1) a church that would respect the site, specifically the existing architecture; (2) a church that would reflect the congregation's style of worship; and (3) a church that was designed by both the architect and the fellowship, with the con-



gregation taking an active role in the planning, design, and construction.

"Pines was a unique project because we changed the worship space itself. The driving force was that the worship space did not fit the worship philosophy. As it

existed, it created an 'us' and 'them' situation. Now, the congregation can worship as an extended family gathered around a common focus, the communion table. The design elements all work to support that family and that focus."



Photo ©Rick Gardner - Houston

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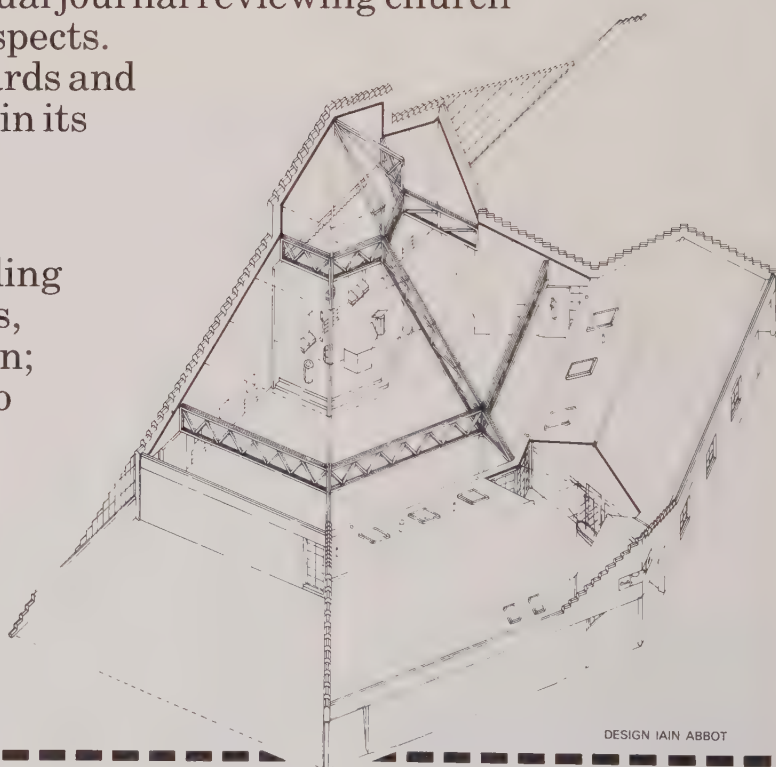
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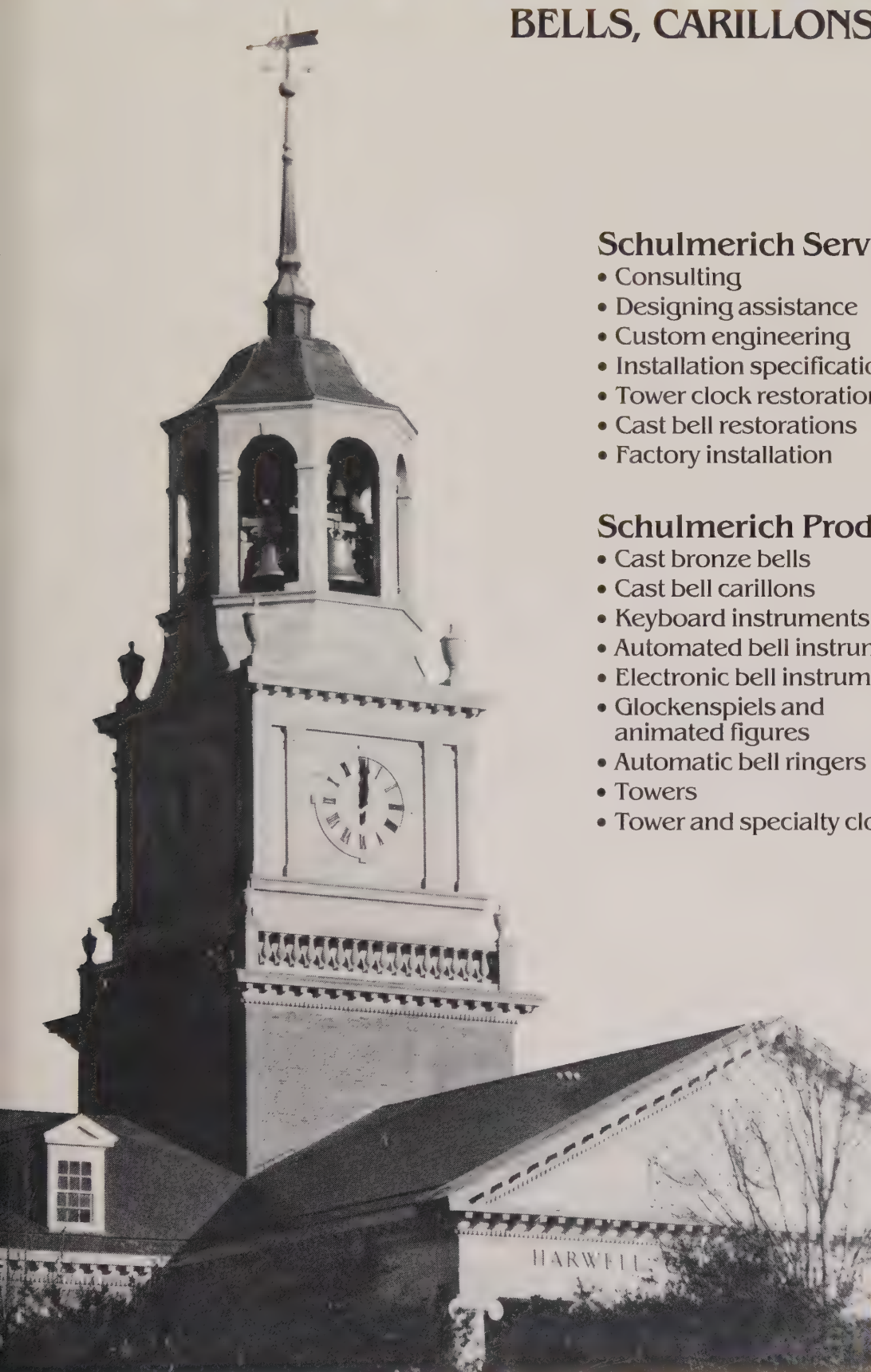
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RUSHTON MEMORIAL CARILLON
SAMFORD UNIVERSITY,
BIRMINGHAM, ALABAMA
60-bell
Cast Bell Carillon

Architect:
Davis Speake & Associates, Inc.
Birmingham, AL

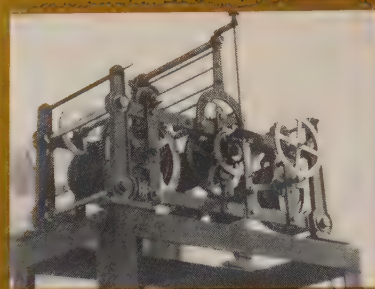




Waterfront Village, Buffalo, NY
50-foot Custom Tower with Cast Bell, 4-faced
Tower Clock with Antique Movement
Architect: Dal Pos Associates, Architects
Skaneateles, NY



Mount Calvary Cemetery, Inc., Cheektowaga, NY
4-faced Tower Clock and Quadrabell®
Instrument
Architect: Kenneth R. Selden, Williamsville, NY



Pinhook Plaza, Lafayette, LA
Single-faced Tower Clock and Tyme
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Developer: Maurin-Ogden, Inc.,
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St. Patrick's Roman Catholic Church, Robertsdale, AL
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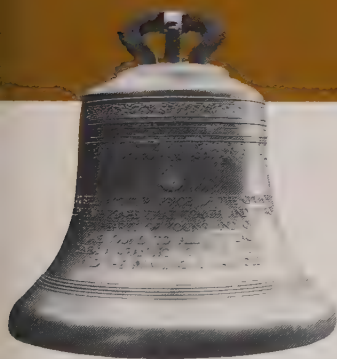
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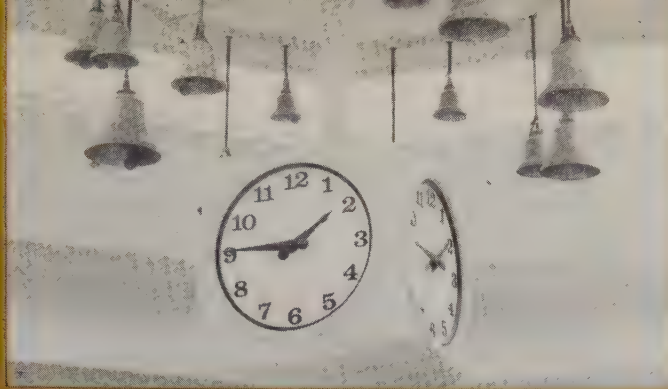


Episcopal Church of the Ascension,
Clearwater, FL
49-bell Cast Bell Carillon
Architect: Mudano Associates,
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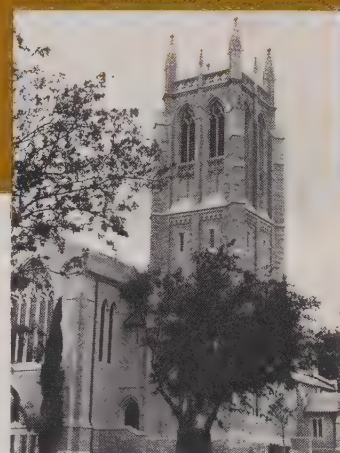
Camp Hill Mall, Camp Hill, PA
14-Bell Glockenspiel with 4 faced clock.
Design: Schulmerich



Willow Grove Park, Willow Grove, PA
4-bell Glockenspiel, 4-faced Specialty
Clock with Restored Antique Move-
ment, and Americana® Carillon
Architect: RTKL Associates, Inc.,
Baltimore, MD



New Ulm Glockenspiel, New Ulm, MN
37-bell Glockenspiel, 4-faced Tower Clock, 45-foot Tower, and
19 Animated Figures
Architect: InterDesign, Minneapolis, MN



Church of the Heavenly Rest, Abilene, TX
25-bell Cast Bell Carillon with 6 Change-Ring Bells
Architect: Boone Pope Wheeler Pullin,
Abilene, TX

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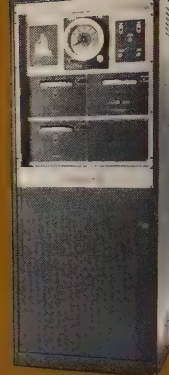
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FIRST CONGREGATIONAL CHURCH IN-FILL ADDITION

Woodbury, Connecticut
Richard Bergmann Architects
New Canaan, Connecticut

Located in the center of this small New England village, across from the town meeting hall and in the National Register of Historic Places District, it was important to maintain the integrity of the existing historic facade of the church complex. The small three-quarter acre site contains three white clapboard buildings: a 1795 Federal style parsonage, an 1817 Federal style church, an 1895 Colonial Revival parish house, and a barn.



Before

Program requirements were first to provide classrooms for a church school of up to 100 young people—double the existing number. Expansion of the inadequate, dark, musty basement was to reverse the declining enrollment in youth programs. Also needed was a covered connector from church to parish house, new entrances for better circulation and several fellowship and administrative spaces.

The basic limitations affecting design considerations were the local historic and code requirements plus the shoe-string church budget. The lackluster fundraising efforts in such a small town imposed a strict budget—\$70 per square foot—and forced the project into two phases of construction. Zoning laws in the historic district required the minimi-

zation of visible additions and resulted in the design of Phase I—an infill addition (1,365 square feet) and a basement re-building (3,195 square feet).

The infill, in between church and parish house as well as behind the entrance portico, provides new entrances and by tying the buildings together, improved circulation.

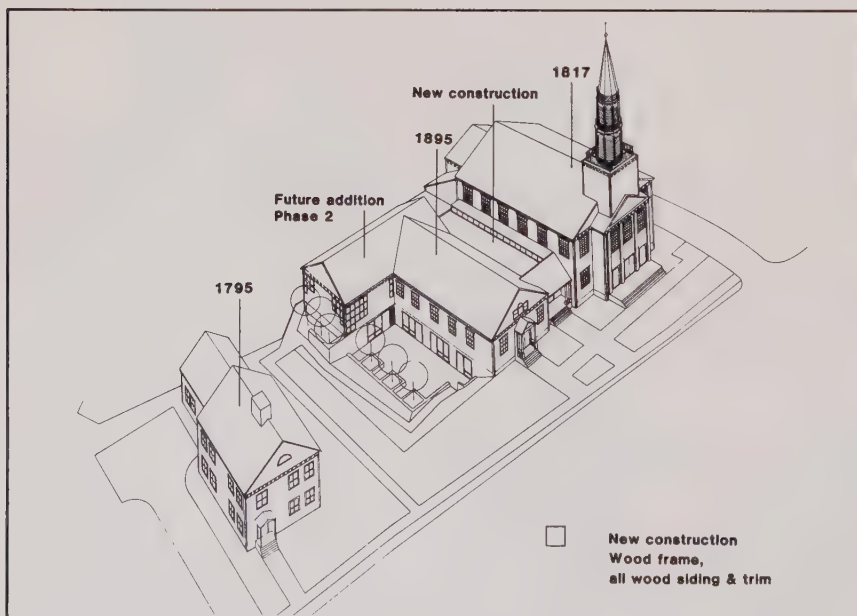
Previously, one would have to go outside to get between buildings. The choir is now able to form a very desired processional and access to a music library. Before the design of the infill, the choir would get their robes in the rear of the church, go outside and then inside through the main doors.

The skylight roof monitor in the first floor corridor infill closely maintains the original light levels in the sanctuary—satisfying a great concern of the church members.

The basement with glass walls and outdoor terrace provide naturally lit, handicapped accessible classrooms without the feeling of being in a basement.

An arrangement was made with the adjacent shopping center to share parking; therefore, a second entrance to the rear was provided with a corridor leading to the narthex.

Phase I tripled the area of useful space without adding visibly to the church facade.



PEOPLES CONGREGATIONAL UNITED CHURCH OF CHRIST

Washington, D.C.

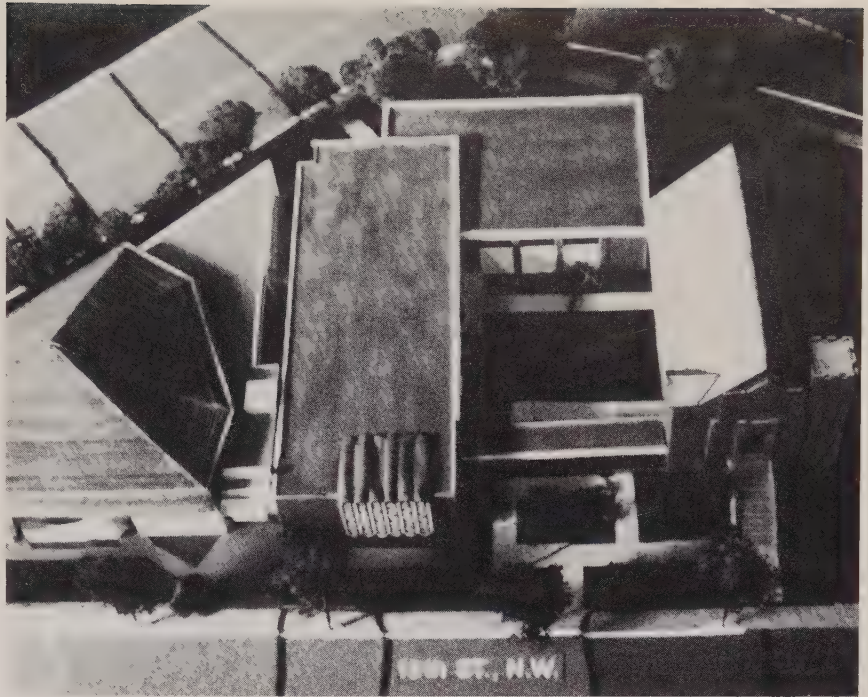
Benjamin Hirsch and Associates, Inc.
Atlanta, Georgia

Peoples Congregational United Church of Christ is a 1,500 member predominantly Black congregation, located in mid-town Washington, D.C.

Existing Conditions: An 80 year-old sanctuary building with steep monumental stairway entrance that cannot accommodate the handicapped, has fire and building code violations and is difficult to maintain. About 1970 the Church built a 20,000 square foot L-shaped Christian Education/Community Center (Elmes Center) attached to the sanctuary by a glass connector, creating a courtyard. On the south side of Elmes Center the remainder of the site is a triangular, 11,868 square foot area bordered by 13th Street and Iowa Avenue.

Program: To replace the 450-seat sanctuary building with a new sanctuary to accommodate 600 to 700; a multi-purpose space that could be used as a repertory theater; administrative area; a large narthex for gathering and occasional displays; public space for outdoor gathering and an enclosed garden for meditation. Refurbish the Fellowship Hall, give the courtyard some religious significance and symbolism, and if possible, provide some parking. In all of the above, the designer must keep in mind the uniqueness of the Black Christian American experience and heritage in contrast to the White Christian/European heritage which has had so much influence on American Church architecture.

Design Solution: The new sanctuary building with its amenities is placed on the remaining triangular portion of the site south of Elmes Center. The Church thereby is able to remain in operation, worshipping in the old sanctuary which will not be torn down until the new one is ready. The new sanctuary with its balcony seats more than 700, exclusive of choir, and is separated from Elmes Center by a large skylighted narthex that allows daylight to enter the existing classrooms through glass block walls that replace existing window walls. Clerestory lighting above large carved wood cross between



Phase I model with existing church still in place.



Model of completed facility (bird's eye view).

chancel and choir allows daylight to stream in and de-emphasize choir until emphasis is desired and achieved by artificial lighting.

Administrative offices are on the balcony level and the multi-purpose area, with stage and ancillary areas, is in the basement. An elevator makes all three levels accessible to the handicapped. The narthex is entered from both 13th Street and Iowa Avenue and has access from Elmes Center.

A 32' wooden cross at apex of the property is the focal point of the brick paved plaza south of the new sanctuary. Parking for 30 cars is provided after the old church building is torn down. The existing glass connector is redesigned with the addition of a gallery, a bell tower, and access to the garden and parking area.

The courtyard is redesigned to be a "Garden of Reaffirmation" and is closed off on the north side by brick walls and a

walkway covered with a vaulted roof, which with the bell tower reflect the motif of the existing chapel windows. The garden features three outdoor meditation chapels tied together by a brick paved triangular plaza with a three-armed abstract cross. Water cascades over a brick formation on the north wall into a pool with a concrete "floating" platform which is to support a Memorial to the African Slave.

Narthex entrance doors, pulpit and lectern are to be sheathed with African wood carvings. A 14' diameter stained glass window depicting the journey from Africa, to slavery to freedom, to Christianity will be featured on both the 13th Street and the Iowa Avenue facades. The shape of the sanctuary floor plan is symbolic of the hull of a ship that transported slaves to America, and the new building with its roof shape is intended to give the appearance of a large African hut.

ENO RIVER UNITARIAN UNIVERSALIST FELLOWSHIP

Durham, North Carolina
Dail Dixon & Associates, Architects
Carrboro, North Carolina

A growing Eno River Unitarian Universalist Fellowship selected a seven-acre residential site between Durham and Chapel Hill, North Carolina, for its second church building project. The site had an existing 6300 square foot contemporary home, which had been built by a local architect for his family 16 years earlier. The architectural problem was to convert the existing house into office, classrooms and small-scale meeting space, and to add a new meeting hall. The program goals were for the new structure to be responsive to the architecture of the existing house, while creating an identity for the major meeting space in the composition. The architectural character of the multi-use meeting room was to achieve a spiritual quality without reliance on traditional symbols.

The Phase One building program for the existing house converted an existing garage to preschool classrooms, an existing three bedroom-block to two large classrooms, the basement area to space for junior and senior high school classrooms, and minor changes to accommodate the handicapped. The existing building was connected to the new structure by a broad breezeway, which doubles as an informal gathering space before and after meetings.

The new structure consists primarily of a meeting space, "The Great Hall," for approximately 235 people. As the space is to be used for many purposes, the chairs are movable. Because the Fellowship was concerned with maintaining the intimacy it enjoyed in its smaller first building, the shape of the space was developed to keep participants as close as possible to the speaker and to have, as much as possible, eye contact with others in the congregation.

The center axis of The Great Hall extends across the breezeway into the renovated house, and in final phase to a meditation chapel in a programmed lowland garden.

The gridded windows on either side of The Great Hall will be converted to leaded glass windows in a unique glass quilt project now underway. Families are being offered instruction in "stained glass" and one of the 12" x 12" grid squares to



Photo by Artie Dixon



design and produce as their contribution to the window. As the church grows and new families join, new areas of glass will be gridded for this project.

The massing, material and color of the

new structures were designed to be compatible with the existing house. The scale of the meeting space, a triangular-trellised deck, and a grid of alternating color roof shingles establish the place of The Great Hall in the architectural hierarchy. The materials of the new construction, coupled with simple forms, have resulted in relatively low construction cost for the project.

The final phase master plan envisions expanding the seating area by 175 seats, adding a large glass lantern along the axis of the meeting space, and the addition of a church library/study, a commercial kitchen, and an enlarged lobby/gathering space. The office/education building will have a small, two-story classroom addition to the preschool area. Site development will include additional parking, the meditation chapel, and a lowland and memorial garden.



MAIN FLOOR PLAN

BASEMENT FLOOR PLAN

LEGEND
— New walls
--- Existing walls
--- New deck

1. THE GREAT HALL
2. CONTROL ROOM
3. CLOSET
4. LOBBY
5. STORAGE
6. TRELLISED DECK

7. BREEZEWAY
8. OFFICE
9. CLASSROOM
10. KITCHEN
11. LOUNGE
12. LIVING ROOM

13. ATRIUM

THE FIRST PARISH IN WAYLAND

(Unitarian-Universalist)
Wayland, Massachusetts
Crissman & Solomon Architects Inc.
Watertown, Massachusetts

The previous Parish House (the office and education building) was on the opposite side of busy Route 126 from the church, making operations and communication inconvenient and dangerous. It was decided to acquire a contiguous residential property behind the church, to sell and relocate the house occupying the new property, and to build a new office and education facility on the site.

Compatibility of the new structure with the beautiful 1814 church was a paramount concern in the community. The new building is beyond the bounds of the town's historic district and thus was not bound legally by its requirements. How-

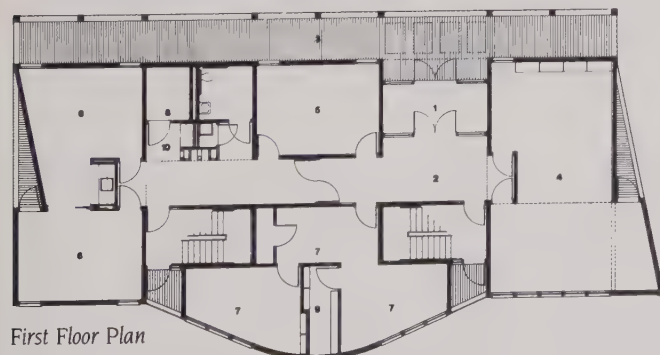


Photos ©Steve Rosenthal

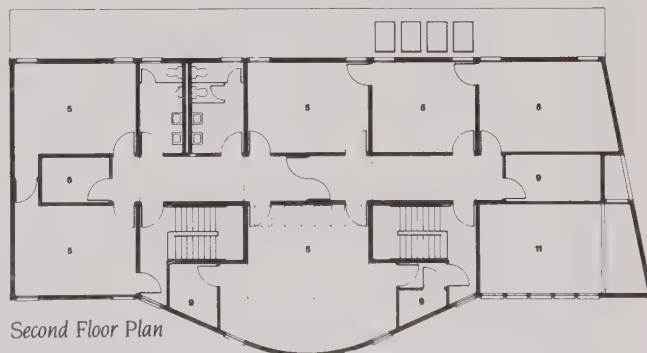
ever, every effort was made, in terms of scale, materials and detailing, to include the new Parish House in the townscape without slavishly copying historical style.

The result is a simple two-story clapboard building containing three offices,

nine classrooms and a chapel/library which seats forty-five. The bowed southern facade and the arcaded north facade, reminiscent of the nearby nineteenth century carriage sheds, add architectural interest to the building.



First Floor Plan



Second Floor Plan



pletely repainted, the honey-colored walls lighten the space while a grey terra cotta color accentuates existing architectural forms such as column details and arches. While the color scheme enhances the restoration efforts, technical improvements were made to meet the demands of the 1980s, including new lighting, acoustics and heating systems. All of the actual work of the renovation was performed by members of the parish.

Church spaces are performing spaces; their design should allow for movement and interaction in a simple, dignified setting. The Church of Saint Raphael, renovated with thoughtful restraint, reflects a sense of spirituality and quiet strength.

THE CHURCH OF SAINT RAPHAEL

Springfield, Minnesota

Pohlmann/Design

Minneapolis, Minnesota

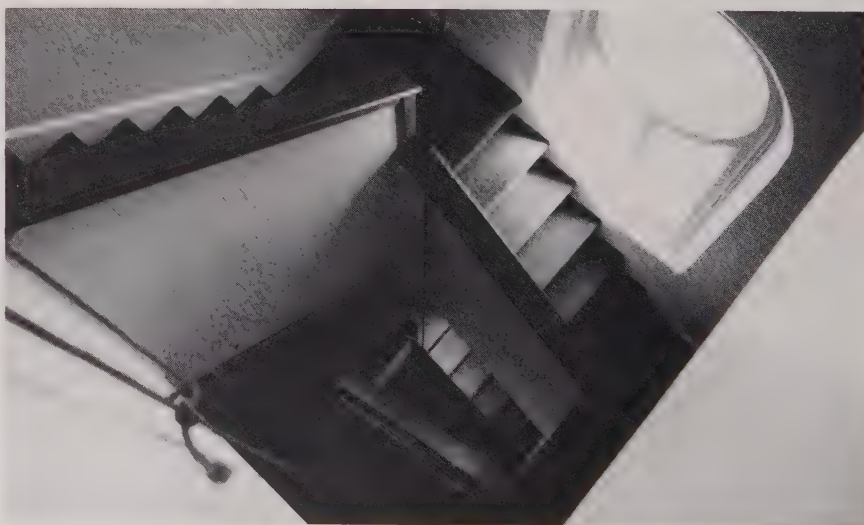
Designer and Liturgical Consultant:

Charles F. Pohlmann

The church building, completed in 1915, required major replanning for the use of its space. Keeping the integrity of the original design while reorganizing the space and eliminating some of the distractions was a major design challenge. One of the principal changes was to relocate the altar and liturgical focus in a more central, forward position. Now located in the transept crossing, the new altar and altar furnishings reflect a simpler response to current liturgical needs. Seating was consequently reorganized placing a large portion of people around three sides of the altar which fosters a strong sense of interaction and communal worship among parishioners.

Another principal change was the relocation of the completely rebuilt pipe organ formerly located in the rear balcony, to the former apse area. The choir is thus allowed to participate as members in the main body of the room.

Existing furniture was rebuilt into new proportions and forms. For example, the base of the altar/table and pulpit were made from existing hardwood frontal screen paneling with new tops. The former high altar was trimmed down to become the tabernacle repository. The oak pews were stripped and refinished to achieve the original appearance. Com-





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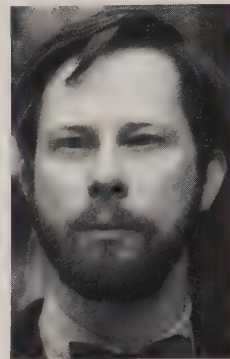
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Briarcliff Congregational Church, N.Y.

THE RANGE AND SUBSTANCE OF DESIGN AND REPAIR

by Diane Cohen and A. Robert Jaeger



Americans are, belatedly, awakening to the fact that our land is filled with a remarkable array of churches and synagogues, landmarks that are rich with the arts and crafts of the last two centuries and redolent with the history of the multitude of peoples and faiths that found a home here. Ironically, many of these great buildings are now several generations old and reaching a point where the original construction and high quality craftsmanship can no longer stand up to the continual neglect and deferred maintenance they have often experienced. We may, tragically, be growing aware of our heritage just as it is in great danger of disappearing.

Because maintenance has been deferred over the course of the past several decades in many religious buildings, repairs that once would have been categorized as routine maintenance have now evolved into major restoration projects. Thus, many religious institutions throughout the nation face thousands of dollars' worth of emergency repairs and restoration to their historic properties.

Recognizing that religious institutions have an urgent need for both technical and financial assistance, a number of preservation organizations throughout the country have established or are in the process of establishing programs to aid these owners in caring for their properties. The New York Landmarks Conservancy and the Philadelphia Historic Preservation Corporation are two, private nonprofit organizations that offer such services.

DIANE COHEN is Associate Director of the New York Landmarks Conservancy.

A. ROBERT JAEGER is Senior Vice President of the Philadelphia Historic Preservation Corporation.

New York Landmarks Conservancy

Located in New York City, the New York Landmarks Conservancy was founded in 1973 to further the protection, preservation and continuing use of architecturally significant buildings and sites in the State of New York. The Conservancy has three major programs for religious property owners; two established within the last three years and one that has been expanded in response to increasing requests for assistance.

- The Technical Preservation Services Center, created in 1979, works with churches and synagogues to help assess building problems. The Center will prepare physical condition reports and develop scopes of work, help identify experienced design professionals, contractors and craftsmen, and review proposals and bids. In some cases, the Center works in an advisory capacity with institutions to monitor ongoing repair and restoration work.

- *Common Bond* is a free quarterly newsletter focused on maintenance and preservation for clergy, administrators and building maintenance staff involved in the physical upkeep of churches and synagogues. Each issue typically features a profile on a specific institution, technical information on repair and restoration methods, and a question and answer column which responds to readers' building problems.

- The Sacred Sites and Properties Fund, begun in May of 1986, provides matching grants of up to \$15,000 for architectural and engineering services associated with project planning and for executing repair and restoration work. To date, over \$200,000 has been awarded to 65 churches and synagogues in New York State, which are either locally designated landmarks or listed on the National Reg-

ister of Historic Places.

Philadelphia Historic Preservation Corporation

The second not-for-profit organization, the Philadelphia Historic Preservation Corporation (PHPC), was created in 1979 to receive the donation of facade easements on historic buildings in Philadelphia. Since that time, the corporation has dramatically broadened its programs to help preserve historic buildings throughout the Mid-Atlantic states. PHPC provides several services to assist in the repair and preservation of historic religious buildings, including:

- The Historic Religious Properties Program, which offers technical assistance to historic churches and synagogues in Philadelphia and Chester in Pennsylvania and Camden in New Jersey. The assistance takes the form of subsidies which make it affordable for religious bodies to retain experienced architects and engineers to find affordable and effective ways to solve difficult building repair problems. The assistance can include a complete survey of building conditions, measured drawings of the building's plan and elevations, guidelines and specifications for repairs, restoration and maintenance, paint and mortar analysis, structural analysis, or drawings and specs for handicapped access. To date, over 30 churches have received technical assistance for problems ranging from typical roof leaks and masonry deterioration to more exotic problems, such as structural analysis for a large domed church and restoration of an elaborate Victorian decorative scheme.

- The publication of *Inspired*, a quarterly, illustrated newsletter which covers technical issues such as slate roof repairs, architectural history on little-known or lost

churches, and news on religious buildings that are endangered, in repair, or in transition.

- The management of a major research study to ascertain the volume and character of excess or redundant space in religious buildings, as part of a larger effort to offer assistance to churches that want to make better use of their buildings by sharing use with other groups that can also shoulder a portion of the building's maintenance costs.

With so many churches and synagogues undertaking major work for the first time in recent history, religious institutions are, in a sense, new clients for the design community. There are a number of observations which the Conservancy and PHPC can share, based on our combined experience, to provide an introduction to the design issues at hand, as well as the nature of the religious institution as a client.

In the course of our work, both the Conservancy and PHPC have daily contact with a wide range of institutions representative of different denominations and communities. Some are well-informed as to the professional services available and how to address particular building problems. For others, it may be the first time that the congregation will encounter a design professional. Traditionally, many institutions have relied upon services donated by congregation members or, in some instances, provided by denominational offices. It takes time for an institution to reach the point where it is willing to seek outside help. Many congregations that worship in older buildings have lived with problems for a number of years. Often, it is a crisis of some kind which prompts an institution to solicit the advice and services of a professional.

Within the institution itself, it is usually one individual or several members who take on the internal responsibility for organizing a project and obtaining outside assistance. A formerly inactive building committee may rally around a crisis, and at that time its members can encourage the congregation to think about a capital campaign to accomplish major restoration work.

However, for a congregation which is comprised of people who have come together for worship and community, the physical problems can be overwhelming. Religious institutions, therefore, look to the design professional to provide a great deal of guidance and expertise. In

turn, the design professional must be sensitive to the very special nature of this client and the extraordinary architectural heritage which it safeguards for future generations.

In practical terms, the design professional needs to be able to address the preservation concerns of older buildings. This requires a sensitivity to, and understanding of, historic building materials. Projects must be developed in a way that responds to the needs and budget of an institution. Indeed, developing a plan or program for phased work will help facilitate a congregation's fundraising efforts. Many historic religious buildings have landmark status of some kind; a design professional must be knowledgeable about local designation and the National Register of Historic Places in order to be able to guide projects through relevant review processes. In addition, if matching state or federal monies are available to help fund restoration work, often it is the architect or engineer who will aid institutions in preparing these applications.

The Conservancy and PHPC have, between them, worked with dozens of religious institutions. To illustrate the kind of problems they pose and review the range of solutions their architects have found, several summary profiles follow below. The kind of careful repair and restoration work being encouraged in the New York and Philadelphia area is part of a large pattern of restoration all across the nation, and architects everywhere are joining the growing movement to preserve America's remarkable heritage of historic churches and synagogues.

SUMMARY PROFILES

St. James Roman Catholic Church

New York, New York

1836

Architect: attributed to Minard Lafever

Architectural Style: Greek Revival

Landmark Status: New York City landmark and listed on the National Register of Historic Places

St. James is a handsome example of Greek Revival ecclesiastical architecture and one of the oldest Roman Catholic churches in New York City. In December 1982, maintenance personnel, in the routine course of changing bulbs in the ceiling fixtures, found fresh signs of cracking in one of the eight wood roof trusses that span the width of the church. A subsequent investigation revealed a total of four trusses in a condition which serious-

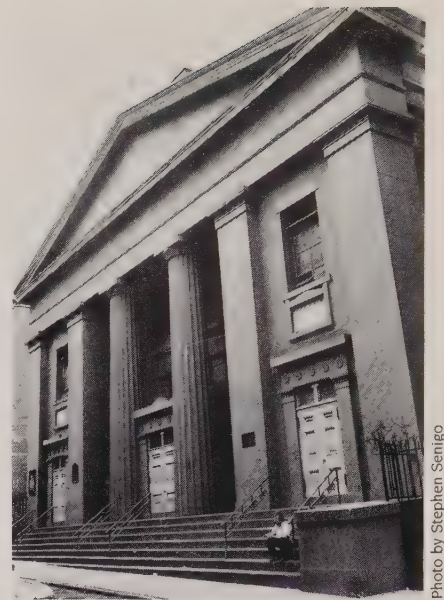


Photo by Stephen Serigo

St. James Roman Catholic Church, New York, NY

ly threatened the structural integrity of the building. This discovery, which occurred just prior to one of the season's worst winter storms, nearly resulted in demolition of the church where New York Governor Alfred E. Smith once worshipped.

Interior scaffolding and temporary shoring were immediately erected to support the defective trusses. The auxiliary system implemented to remedy the situation involved girding the existing trusses with new short steel sections; the original wooden framing members remained intact. The congregation has continued with a planned program to restore the building and recently completed urgently needed repairs to the roof drainage system and masonry facade.

Project Engineers: John J. Flynn, P.E., Bedford, New York

Project Costs: \$800,000

Old Dutch Church of Sleepy Hollow

North Tarrytown, New York

1697-1702; 1873, 1897

Architect: Frederick Philipse

Architectural Style: Dutch Colonial with 19th century alterations

Landmark Status: Listed on the National Register of Historic Places

The building, with a history of almost 300 years of continuous service to the Reformed Church in the United States, suffered an infestation of powder post beetles which caused extensive damage to the structural system of the building. Eradication of the insects was accom-



Old Dutch Church of Sleepy Hollow, North Tarrytown, NY

plished over a three-day period by enveloping the church in a tent and fumigating the structure with sulfuryl fluoride. This was the first phase of a comprehensive plan formulated for the building's restoration.

Future work will include repair of the principal framing members of the steeple with 50 percent projected for consolidation or replacement. Additional work calls for reshingling the roof, installing new subflooring, repointing the exterior masonry walls, repairing exterior woodwork, and patching and plastering of the interior.

Project Architect: Theodore H. M. Prudon
Project Cost: \$320,000

Trinity Episcopal Church

Constantia, New York

1831

Architect: Unknown

Architectural Style: Early Gothic Revival

Landmark Status: Locally designated landmark and listed on the National Register of Historic Places

Efforts to restore this remarkably well-preserved, but fragile wood-frame building were begun several years ago by the small congregation of approximately 50 people. In the first phase, temporary roof repairs were made, the electrical system was completely rewired, windows were caulked, protective glazing installed and clapboards replaced on the side elevations. In 1987, the service of an architect was retained to analyze the cause of continuing roof problems in the sanctuary and bell tower to determine a scope of

work for the front facade.

This spring, the congregation will move forward with Phase Two and execute repairs to the bell tower including the installation of a new roof and new clapboards to make the tower watertight, and repair of the cornice. The main roof will also be insulated and resurfaced. Future work will include repairs to the front and rear facades and restoration of wood trim elements integral to the unusual detailing of this church.

Project Architect: Crawford & Stearns, Architects and Preservation Planners, Syracuse, New York
Project Cost: \$117,650

The First Presbyterian Church

New York, New York

1844

Architect: Joseph C. Wells

Architectural Style: Early Gothic Revival

Landmark Status: Part of the New York City and National Register Greenwich Village historic districts

This church rivals Richards Upjohn's Trinity, Wall Street, as one of the most accurate adaptations of English Gothic architecture of the period. Major restoration of this building is ongoing under the direction of a building conservator. Part of the work is being accomplished by an in-house crew trained on-site by the building conservator. To save costs, the staff of three, foreman, and conservator are paid through the institution's regular payroll.

In-house work currently includes repair and restoration of the church's three main entrances and the wood tracery sur-



Photo by Diane Cohen

The First Presbyterian Church, New York, NY

rounding the stained glass windows. Guidelines for restoration of the stained glass, including several Tiffany windows, were developed by the conservator and restoration is now being completed by a professional studio. Work on the masonry of the massive sandstone tower, which is exfoliating at a rapid rate, will begin pending completion of a conditions survey investigating the causes of deterioration and making recommendations for repair.



Trinity Episcopal Church, Constantia, NY

Building conservator: William Stivale,
New York, New York
Stained glass: Jack Cushen Studio, New
York, New York
Masonry inspection: Rockville/Ithaca
Corporation, Rockville Centre, New York
Project cost: \$2.5 million

**The Reformed Church of South Bush-
wick**

Brooklyn, New York
1852; 1883

Architect: unknown

Architectural Style: Greek Revival

Landmark Status: New York City landmark
and listed on the National Register of
Historic Places



Photo by Mary Williams Neustadter

The Reformed Church of South Bushwick is a wood frame country church of a type rarely found in New York City. Recalling in its form, the London churches of Christopher Wren, and in its details, the temples of Ancient Greece, it has been a Brooklyn landmark for almost 150 years. In the fall of 1985, Hurricane Gloria swept through New York City and damaged this rare survivor. The force of the wind was so strong that the uppermost part of the steeple was tilted precariously



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out of plumb. The small congregation of this church was in the midst of planning for long overdue exterior repairs—work that had been deferred for some 15 years.

Scaffolding was immediately erected and repairs to the steeple made the following spring. Priming and painting of the church building and attached church house, and restoration of deteriorated wood trim were later completed. The next round of work will focus on addressing a structural problem in the roof system, which involves side purlins above the nave ceiling in failing condition. Protective glazing will also be installed on the stained glass windows in the sanctuary.

Contractor: G.F. Contracting Company
Project Cost: \$70,000

St. James the Less (Episcopal)

Philadelphia, Pennsylvania
1846

Architect: Built following plans supplied by the Cambridge-Camden Society, based on Medieval churches in rural England

Architectural Style: Gothic Revival

Landmark Status: Locally designated landmark and listed as a National Historic Landmark



St. James the Less (Episcopal), Philadelphia

The Church of St. James the Less is set in a bucolic wooded site that does not, at first, show signs of any problems that would mar the picturesque beauty. A closer look at the church, however, has revealed the existence of efflorescence and spalling of the foundation walls, indicating a chronic case of poor drainage and rising damp. Originally constructed without gutters or downspouts and lacking any effective drainage, rainwater has saturated the ground around the building for a century and a half. To compli-

cate matters, the historic graveyard of the church reaches close to the church walls, making excavation and the installation of drainage tiles difficult.

The architect chosen to study the problem after learning that a drainage apron system would be impractical due to the presence of masonry foundations around large footstones in the graveyard, has recommended a minimally obtrusive gutter and downspout system instead. Further work will include an upgrading of the electrical system and the installation of lighting which will highlight the beauty of the sanctuary.

Project Architect: Kieran, Timberlake & Harris, Philadelphia, Pennsylvania

Congregation Beth Elohim

Brooklyn, New York
1909

Architect: Eisendrath & Horwitz

Architectural Style: Beaux-Arts

Landmark Status: Park of the New York City and National Register Park Slope historic districts

Occupying a prominent corner site in this Brooklyn neighborhood, congregation Beth Elohim is an imposing Neo-classical building dating from the turn of the century. After three years of regular inspection to monitor a crack in the vaulted ceiling of the sanctuary for safety and structural stability, the synagogue faced a major challenge. In the fall of 1981, the crack grew significantly and plaster be-

gan to fall: the heavy weight of the plaster had caused the arches and part of the ceiling to pull away from the underlying wood lathe.

Review of the synagogue's repair records revealed that the problem dated back to 1950. At that time, severe cracking had occurred and the sanctuary was closed for a year. The repairs made, however, only patched the crack and concealed a far more serious problem which re-emerged some 30 years later. In 1981, a plan was devised to open the ceiling vault completely in order to fully inspect the supporting system. Based on this inspection, a repair method using lightweight gypsum boards was proposed which would retain the appearance of the ceiling and prevent the plaster from pulling away from the wood lathe. The boards, molded to resemble the plaster, were installed and are a fraction of the weight of the original plaster cast molding.

Project Architect: RKT&B/Rothzeit Kaiserman Thomson & Bee
Project Cost: \$650,000

St. Francis de Sales (Roman Catholic)

Philadelphia, Pennsylvania
1907-1911

Architect: Henry D. Dagit

Architectural Style: Byzantine Revival

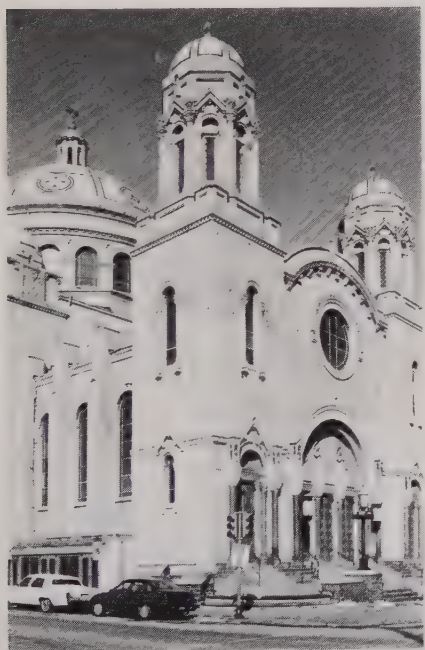
Landmark Status: Nominated to the local register of historic places



Congregation Beth Elohim, Brooklyn, NY

The problems at St. Francis de Sales Church began to be evident over the last few years as a number of the colorful tiles atop its landmark dome started to pop off, tumbling to the sidewalks below. Unique to the city and region, this monumental church was the product of an unusual collaboration between local architect Henry Dagit, who designed the building up to but not including the dome, and the R. Guastavino Co., which designed the dome itself using its famous system of concentric rings of flat construction tiles.

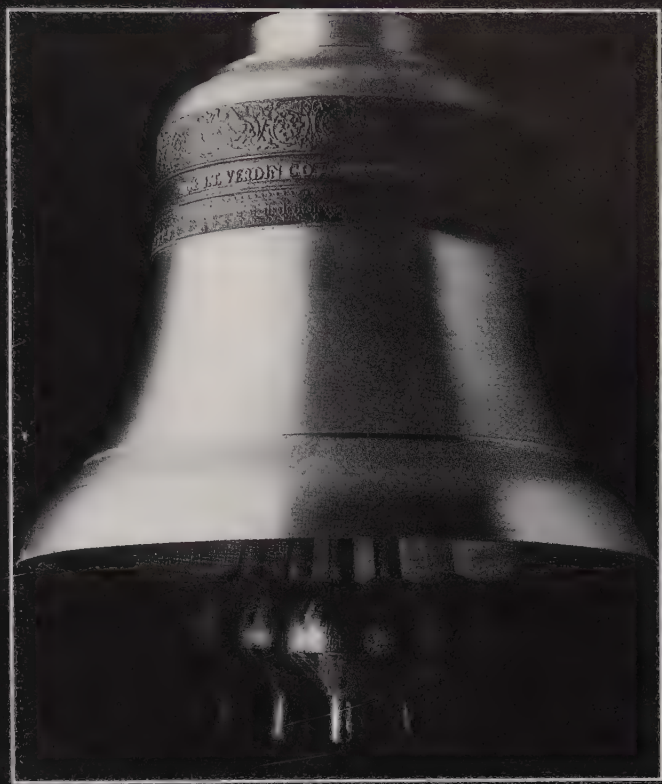
Increasing signs of structural stress led the parish to select John Milner Associates to supplement diocesan resources to find ways to stabilize and restore the dome. Research on the building required a trip to private collection of construction drawings produced by the Guastavino firm and now stored at Columbia University in New York City. The drawings showed that an inherent design flaw in the roof's flashing may have contributed to water intrusion problems that have caused the dome to deteriorate. Additional investigation has suggested that inadequate masonry walls and poor adhesion of exterior tiles added in the 1950's contributed to the problem. Ulti-



St. Francis de Sales, Philadelphia

mately, old patches will be removed and the original mortar and tiles will be recreated as closely as possible to repair the dome.

Project Architect: John Milner Associates, Philadelphia, Pennsylvania



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ARCHITECTURAL AWARDS

General Jury Comments

The overall quality of the submissions was very high—12 of 54 projects were awarded specific recognition—although the jury could have made more informed judgments of total projects if site plans and floor plans had been provided for all projects.

The jury was especially impressed with three contexts of the projects: restoration/preservation projects; international projects; and regionalism expressed in many solutions.

More than a third of the projects were restorations or additions or preservations or, in one case, a building built around an existing facility. Color and, especially, light were best demonstrated in the remodeled buildings.

International projects were presented by U.S. and Canadian firms for religious structures in India and Japan. But the states east of the Mississippi were represented by 80 percent of the architectural firms.

Regional contexts were expressed quite strongly in projects for California, Virginia and New England—all new buildings—with several preservation projects, which brought remodeled buildings back closer to their original ideas.

The jury wishes to congratulate all of the entrants for their significant interest in advancing the recognized state of the art.

THE JURY

Rev. George D. Blackwell, Jr.
Board of Church Extension
Church of God

John H. Jelliffe, FAIA

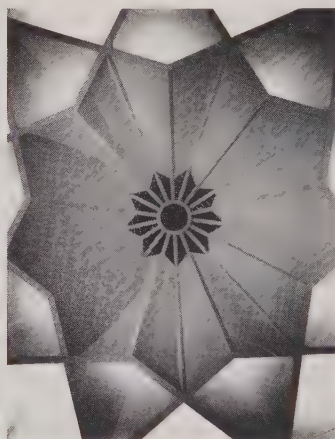
Henry G. Meier, FAIA

Charles Sappenfield, FAIA
Ball State University

Rev. Harold R. Watkins
President
Board of Church Extension
Disciples of Christ

HONOR AWARDS

Fariburz Sahba
Vancouver, British Columbia
BAHA'I HOUSE OF WORSHIP
New Delhi, India

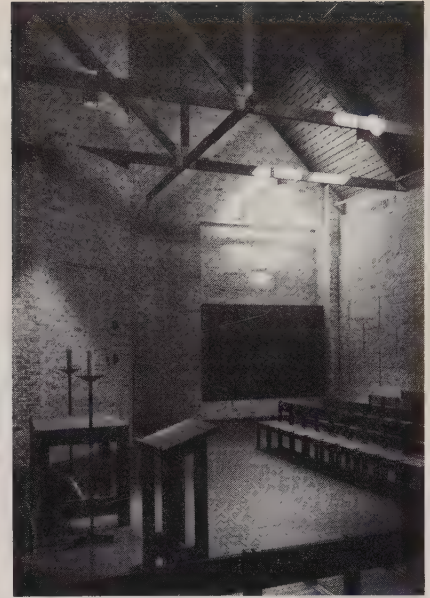


This place of worship is an extraordinary feat of design, construction and appropriateness of expression of both the Baha'i faith and the contexts of India.



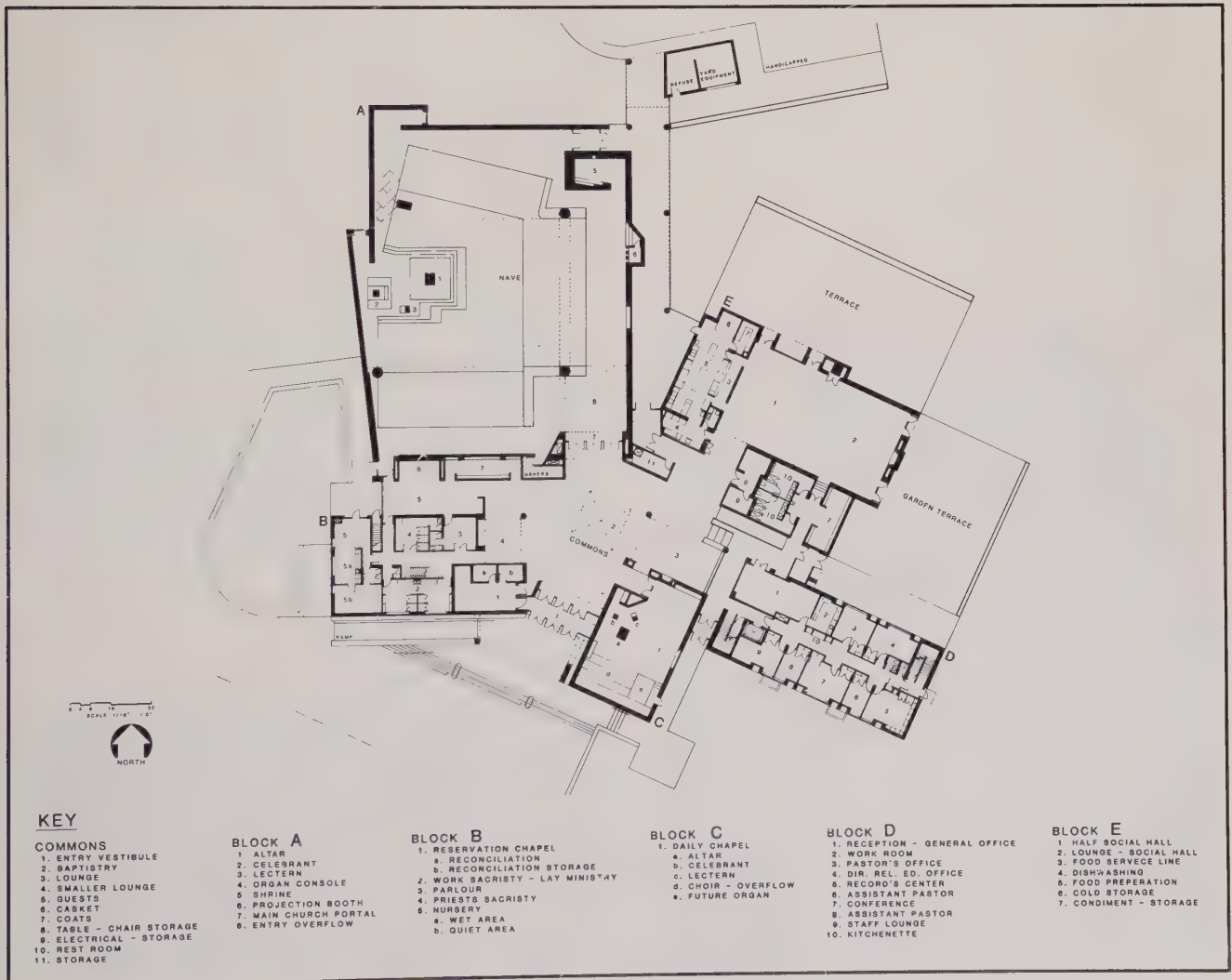
Photos by Norman McGrath

Rafferty Rafferty Mikutowski and Associates, Inc.
 St. Paul, Minnesota
 ST. ELIZABETH SETON CATHOLIC CHURCH
 Indianapolis, Indiana



Photos by Philip James

This church of high quality exemplifies care beyond the normal standards in completeness of context, site design, form and materials expression, circulation, and designed furnishings.



MERIT AWARDS

Paul Straka & Associates Architects
Chicago, Illinois
ST. MICHAEL'S CHURCH
Orland Park, Illinois



This interior renovation is an unusually effective updating, both for ecumenical changes and for environmental expectancies of today's public. The spaciousness created, special screenings, the warm materials usage are all components of this positive remodeling.

SMSQ Architects, Inc.
Northfield, Minnesota
ST. PETER AND PAUL CATHEDRAL
Indianapolis, Indiana

Several aspects of modernization distinguish this project of special sensitivity: the changes in liturgical requirements; better relationships with the existing space; and the completeness of coordination of both the building and its furnishings.

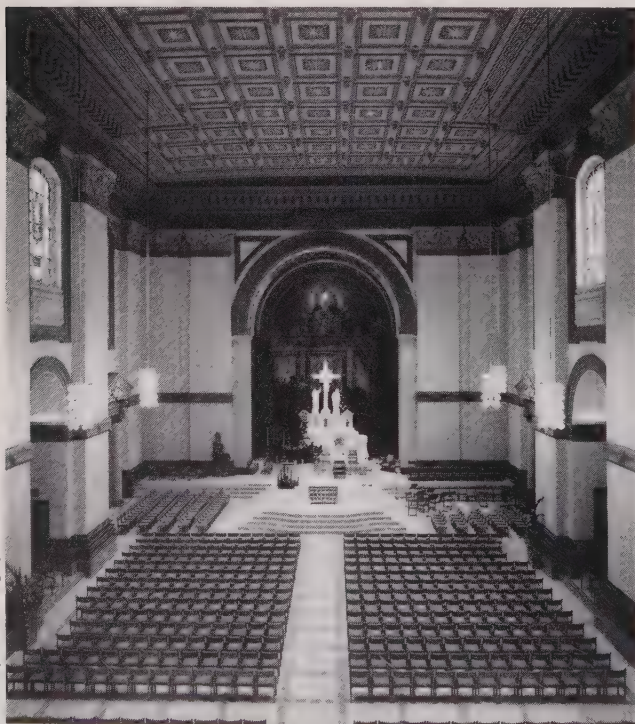


Photo by WM Photographic Services, Inc



Photo by Timothy Hursley

Booth/Hansen & Associates
Chicago, Illinois
GRACE EPISCOPAL CHURCH
Chicago, Illinois

This church is a unique solution to a unique problem. The atmosphere for worship maintains the simple qualities of the loft structure, yet transforms in a special way that space for worship.

Frank Schlesinger, FAIA
Washington, D.C.
HOLY NAME FRIARY
Montgomery County, Maryland



Photos © 1987 Harlan Hambright

This project is most distinguished in its completeness and consistency, its thorough level of quality design and construction.



Photo by Bob Hollingsworth

Reid & Tarics Associates, Inc.
San Francisco, California
**NATIVITY OF CHRIST GREEK
ORTHODOX CHURCH**
Novato, California

This design encompasses at once a sensitive relationship to



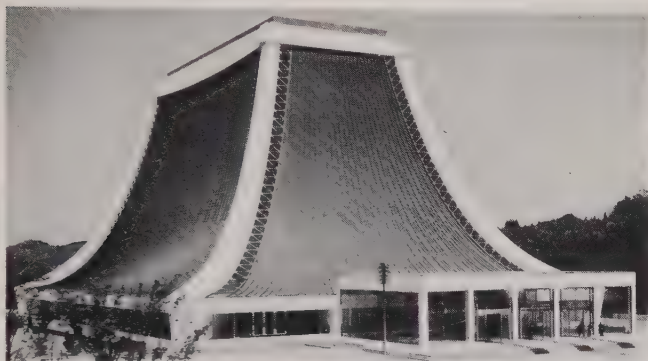
site, an inherent regionalism, a special recognition of Greek architectural heritage, and an excellent contemporary handling of liturgical requirements.

Minoru Yamasaki Associates

Troy, Michigan

SHIGA SACRED GARDEN

Shiga Prefecture (near Kyoto), Japan



This beautiful project expresses most effectively its worship purposes in siting, regional flavor, simplicity, detail design, strong works of art, and, especially, processional circulation.

Lawrence Cook Associates, P.C.

Falls Church, Virginia

FAIRFAX UNITARIAN CHURCH
Fairfax, Virginia

The Unitarian faith is exemplified in the honesty and simplicity of this building, inside and out, and its flexible use of space. The outside worship and gathering spaces are expressed quite well by the architecture.



CITATIONS

Kumaran Construction, Inc.

Walnut Creek, California

THE SEA RANCH CHAPEL

Sea Ranch, California

This unique memorial to a young artist expresses well the integration of purpose, form, art, architecture, and craftsmanship.

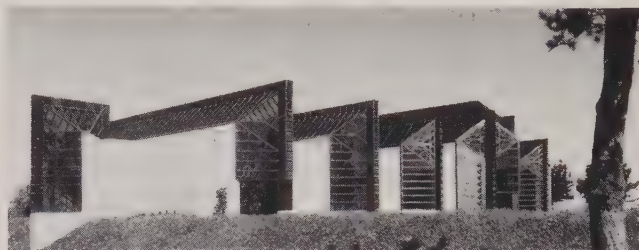


Robert K. Overstreet, AIA

Corte Madera, California

ITALIAN CEMETERY MAUSOLEUM

Colma, California



This project expresses a worshipful atmosphere through the triangulation motif of decorative elements and faceted skylights as well as an exceptional material and color sensitivity.

Herman Hassinger Architects

Moorestown, New Jersey

FIRST LUTHERAN CHURCH

West Barnstable, Cape Cod, Massachusetts



This church represents well the possibilities for improving space and functional needs while still preserving its basic design scale and historic character.

Kerns Group Architects

Washington, D.C.

ST. FRANCIS EPISCOPAL CHURCH

Great Falls, Virginia

This church complements its rural site and natural atmosphere. Its form, scale, materials, light quality all create a regional character of great sensitivity.



ART AWARDS

THE JURY

His Eminence, the Most Reverend Metropolitan Trevor (Wyatt Moore) of the Byelorussian Orthodox Church
Sculptor, editor and writer for religious and art publications

Odell Prather
Melrose, Pennsylvania
Sculptor and stained glass artist

Henry Jung, AIA
Philadelphia, Pennsylvania

HONOR AWARD



David A. Nugent
Franklin, New Hampshire
Cast bronze pulls for 19 exterior and interior doors
St. Paul's Episcopal Church
Concord, New Hampshire

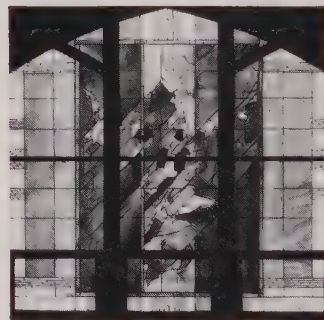
The artist incorporated elements from the building's architecture. The design of the rose window was used as a focal point in the top section of each door-plate casting, while the twisted rope design of each handle is based on a prominent feature of the altar railing in the original structure. The quatrefoil pattern is also a recurrent theme in the architecture and is used by the artist. The upper section of each doorplate contains a relief depiction of a biblical figure, while the bottom sections picture one of the Four Evangelists. The artist not only designed, modeled and sculpted each piece but did the permanent hard foundry tooling, assisted in the sand casting, and did the finishing chasing on each of the castings. (Charles Non-Ferrous Casting Co., Franklin, N. H.)

MERIT AWARDS

Catherine Kapikian
Washington, D.C.



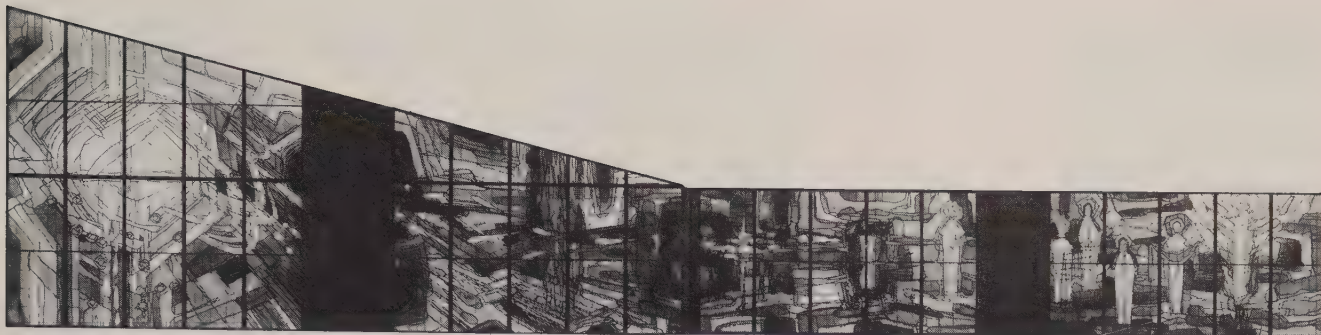
"Wings of the Spirit," wood panels (polyurethaned) with Irish linen and metallic metal cloth attached to restate the ministry of music
Gladwyne Presbyterian Church
Gladwyne, Pennsylvania



Charles Z. Lawrence
C.Z. Lawrence Stained Glass
Philadelphia, Pennsylvania
"A symbolic reference to the Resurrection," stained glass window
St. John's Episcopal Church
Southampton, New York

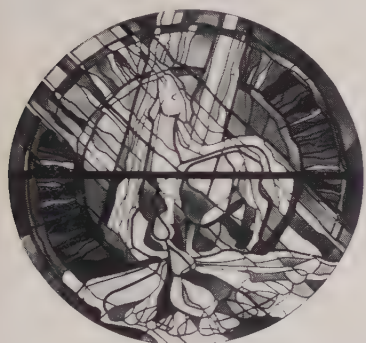
John Calligan
Calligan Studios, Inc.
Ellerslie, Maryland
Stained glass windows
Glenelg United Methodist Church
Glenelg, Maryland
and Toledo Islamic Center
Toledo, Ohio





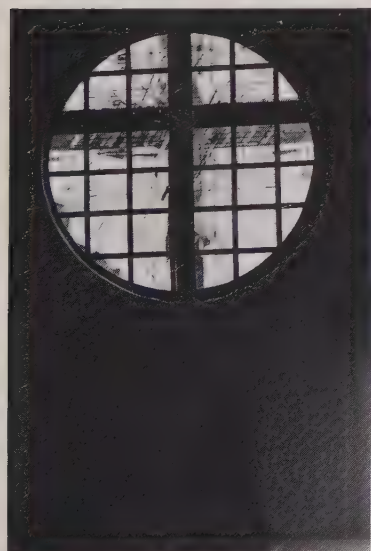
Helen Carew Hickmann
 Conrad Schmitt Studios, Inc.
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"Ascent to Mt. Carmel," stained glass windows
 St. Therese Shrine of the Little Flower
 Darien, Illinois

Maureen McGuire
 Maureen McGuire Design Assoc., Inc.
 Phoenix, Arizona
"Holy Spirit," stained glass window



La Casa de Cristo Lutheran Church
 Scottsdale, Arizona

Ellen Mandelbaum
 New York City
Stained glass window proposal



Fourteenth Floor Chapel of
St. Thomas Choir School
 New York, New York



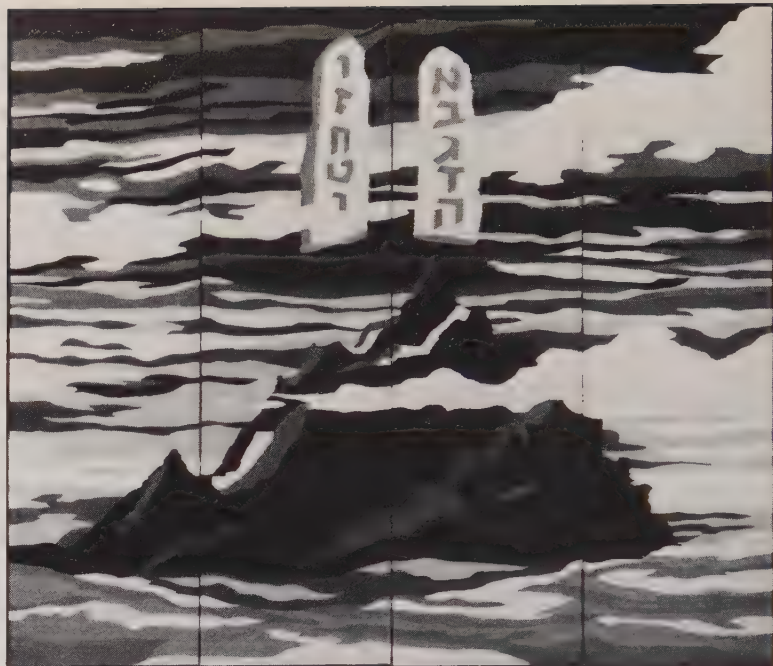
Armando Ruiz and Associates ↑
 Diamond Bar, California
Baptistry and liturgical furnishings
 St. Patrick Roman Catholic Church
 San Diego, California

Arthur Stern
 Arthur Stern Studios
 Oakland, California
Stained glass
 Italian Cemetery Mausoleum
 Colma, California

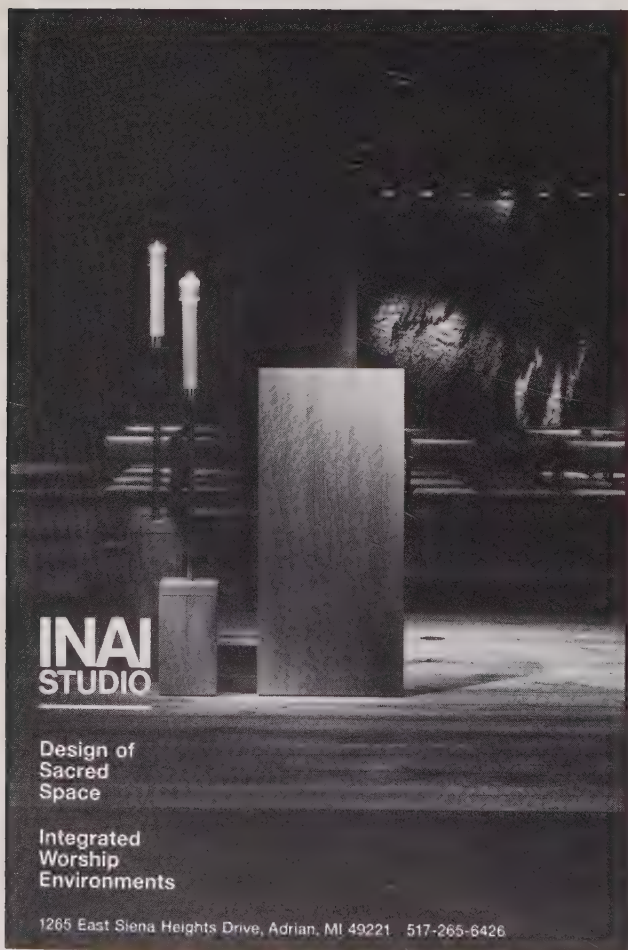


CITATIONS

Charles N. Clutz, R.A.
Hyde Park, Massachusetts
Hangings and vestments for Holy Week
All Saints Parish
Brookline, Massachusetts



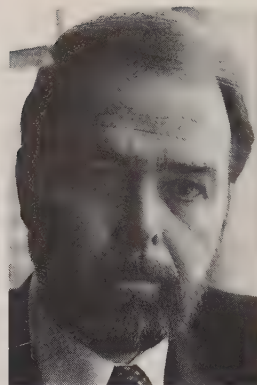
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David Ascalon and Donn Hettel, designers; Hermana
Shmerler, weaver
Berlin, New Jersey
"God's giving of the Ten Commandments on Mount Sinai," woven
tapestry covered ark doors
Temple B'rith Sholom
Bethlehem, Pennsylvania



Stephen J. Barry, AIA
Barry & Associated Architects, P.S.C.
Louisville, Kentucky
Furnishings
Roman Catholic Church of St. Pius X
Louisville, Kentucky

THE ARTIST RECLAIMS REALITY

A Book Review by John W. Cook



THE LANGUAGE OF MYSTERY by Edward Robinson. SCM Press Ltd. (26-30 Tottenham Road, London N1 4BZ. England), 1987.

This book asserts that there is a language of mystery and it is to be understood first as a language of the imagination. Immediately, the author forces one's attention to the mind and activity of the artist rather than a work in and of itself. Being an artist, Mr. Robinson sets out to locate the subject he seeks to illumine and, as we shall see, he seeks to clarify and correct many popular assumptions concerning priorities for artists and their works. Mr. Robinson's pursuit deals necessarily with religious art and the nature of the religious mystery one encounters in relation to the work of the creative imagination. At the outset, one understands that Mr. Robinson is sensitive to the language of this sort of discourse, and he defines his terms and loads them with meanings that serve his thesis.

He warns us not to confuse the creative imagination with fantasy. The pursuit and expression of fantasy for the artist leaves one ego-bound, self-centered, and cut off from the "other." At this point, Mr. Robinson's essay grasps the reader as he introduces a series of concepts that challenge and contradict the popular wisdom one reads concerning the interiority of the artist as prime subject matter and radical individuality as the norm for artistic meaning. Whereas much of twentieth century art has celebrated the self as prime subject matter

for art, Mr. Robinson has set out to challenge the assumption and to chart another course.

The other course is suggested when the author identifies in each of us "an in-born faculty for transcendence." He challenges the reader and the artist to reclaim the reality beyond one's self and to engage it with imagination. His stress is on a reality other than one's own identity, regardless of how strongly self-identity is experienced and expressed.

He writes, "When Pasternak speaks of art as a 'possession,' and the artist as one who is 'stricken, possessed by reality,' what undoubtedly he has in mind is this capacity in us all to be taken over by reality, to be released, if only for a moment, from the ego bound world by which we are most of the time, possessed."

Much of what we have revered in twentieth century art has been produced directly and deeply out of "the ego bound world." This book suggests, in a compelling manner, another way and another capacity.

To be taken over by reality, that is, something other than one's own personal and immediate reality, calls for a response. Here, for Robinson, the creative imagination comes dramatically into play in that it responds to and opens one to the mystery. The capacity to attain this is universal. For our author, creative imagination is "a faculty we all in some degree share." From his point of view, then, each person is capable of responding to reality incarnate. As a Christian writer and artist, perception of the Incarnation and the "other" are related. He writes, "For a Christian, belief in the incarnation of the divine in the human figure of Christ reflects also an acceptance of the rest of creation as in some way em-

bodying that same creative energy." One of the problems for the ego bound artist (and observer) rests in the fact that a real experience and response to "the other" seems irrelevant. If the priorities are straight, however, Robinson claims, the artist and poet are capable of activating in us "our own capacity for what the Greeks call *poiesis*, making."

Lest we assume that any and all art making can inspire such response, he reminds the reader in Chapter 4 of the enemies that art has that diminish its quality and impact, namely imitation, rhetoric and journalism. He illustrates each enemy, but this reader was most engaged with his use of the term "rhetoric" and his negative reactions to expressionism and abstract expressionism. For instance, he claims that "the work of your typical expressionist is likely to be so full of the painter's own feeling that there is no room for yours," and he quotes Roger Cardinal's question concerning abstract expressionism, "Is this not an art of artistic sterility, detached from life?" Only as these hard questions are posed with clarity and strength will the full implications of the expressionists' claim be realized. Mr. Robinson points us in a constructive direction. He approaches this aspect of his subject as though the artist must be reminded to be very careful not to get in the way of the real subject matter.

Although Robinson posts these warnings, he is not leading us to a conclusion where naturalism in art is the only answer. As a matter of fact, naturalism for him is a danger and finally is "the basis of all kitsch, the attractiveness of which is that it offers to save people the trouble of exercising their own creative imagination."

Two points summarize major

JOHN W. COOK is Professor of Religion and the Arts, Yale University, New Haven, Connecticut.

strengths in this essay. First, he stresses the priority for abstract art in that it frees one from the common and earth bound realities in favor of a higher reality. Robinson makes his point by quoting Ben Nicholson, "Realism has been abandoned in the search for reality; the principle objective of abstract art is precisely this reality" (see Nicholson et. al. in *Circle*, Faber, 1938, p. 75). Second, Robinson points to his major preoccupation in this essay, that is, the creative imagination. For him, it is a spiritual center full of energy and the capacity for transcendence.

At the outset, he claims that the language of mystery is a language of the imagination. We are encouraged not to confuse this language with the mystery that this language is attempting to probe and articulate. Holding that distinction in mind, the imagination becomes the arena in which the encounter with the 'other' and the response takes place. From this Christian artist's point of view, the imagination "in its highest form is to be called faith" and "is the means by which faith becomes possible." The author proposes a catechesis in which art is the response of the imagination opening

to the transcendent. "Imagination is the faculty by which our innate potential for spirituality can be brought to flower." And one of the best things we can do is exercise our capacity to "speak" the language of mystery while keeping our creative imagination "in good practice."


The school of theological thought that has stressed the validity of radical individuality in the arts and expressionism as the highest artistic mode is contradicted here. Paul Tillich is at another end of the spectrum from Edward Robinson. Apparently, a line drawn from artist Kandinsky to Picasso to Jackson Pollock would identify less than favorite painters for these purposes. If we take him seriously, and we must, Mr. Robinson is one among a few who provides an alternative that respects Jacques Maritain in some quarters and Karl Barth in others.

It is clear that this book is a prolegomenon for a longer, more carefully structured study that must be written. In its present format and length, it inspires new thought but needs expansion in some areas and clarification in others. There are problems in the book, due in large measure to its brevity.

First, the text shifts between passages with depth perception to casual observations and in the process does not bring us via the evidence and the argument to every proposition.

Second, the issue of faith is dropped in as a profound aspect of the essay; however, the problems automatically introduced in this framework are not adequately addressed. A great deal more needs to be said so as not to equate a profound faith with an evil imagination. Is every product of the imagination a product of faith? Third, the brief excursion into the discussion of theology and childhood was not adequately integrated into the book, and not sufficiently defined so as to avoid generalities and jargon.

Clearly Mr. Robinson has lived with these issues a number of years and has thought seriously about them in relation to his own art work. For those of us who suspect that this line of argument is important for those whose religion and art are integrated factors in their lives, the observations can still be fleshed out to great benefit and, in the meantime, the introduction is a welcome contribution.



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Artist/Artisan Directory listings:

- \$20 per listing—IFRAA members; \$50 per listing—non-members.
- Deadline for fall 1988 issue: August 1, 1988
- Send to: IFRAA, 1777 Church St., NW, Washington, DC 20036.

Calendar of Events

1988

May 15

IFRAA in NYC with AIA National Convention

New York, NY, Sunday, 2:30-4:30 p.m.: Panel Discussion with Dr. John Cook, Robert E. Rambusch, Randall S. Lindstrom, AIA

Also 1987 IFRAA Art/Architectural Award Winner Exhibits

May/June

Joint IFRAA/Pacific School of Religion Slide Lecture

Berkeley, CA

Contact: Terry Wade, (415) 763-2540

June 10

IFRAA Region 3 (North Central States & Provinces) Meeting

Colorado Springs, CO: "Religious Use of Art, Glass, Architectural Blacksmithery and Artful Structural Engineering" plus 1987 IFRAA Art/Architectural Award Winner Exhibits

Contact: George Lund, AIA, Region 3 Director, (913) 383-1450

August 1-5

IFRAA/Pacific School of Religion Summer Visual Arts Program

Berkeley, CA

Contact: Terry Wade, (415) 763-2540

August 10-13

Christian Resources Exhibitions, Inc.

Washington, DC: IFRAA Program: Art & Architecture plus 1987 IFRAA Art/Architectural Award Winner Exhibits

Program Contact: Brenda Belfield, (703) 836-8746

Exhibitor Contact: Graham McNeill, (312) 789-2292

October 2-5

"Houston '88": IFRAA National Conference/Post Conference'

Houston, TX

"Religious Art and Architecture: The Quest for the Questions." Opening services at Rothko Chapel; national speakers/reception at Menil Collection; religious drama and dance at Christ Church Cathedral; guided tours of Houston churches and Rice University.

October 5-15

IFRAA Post Conference Tour of Mexico

Conducted by Prof. Donald Bruggink, a tour of Mexico to explore the art and architecture from Indian civilization to Luis Barragan and Mathias Goeretz.

November 16-17

IFRAA Program at "Build Boston '88"

Boston, MA: Boston Society of Architects Trade Show

Contact: Charles N. Clutz, RA, Chairman, (617) 364-0912



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